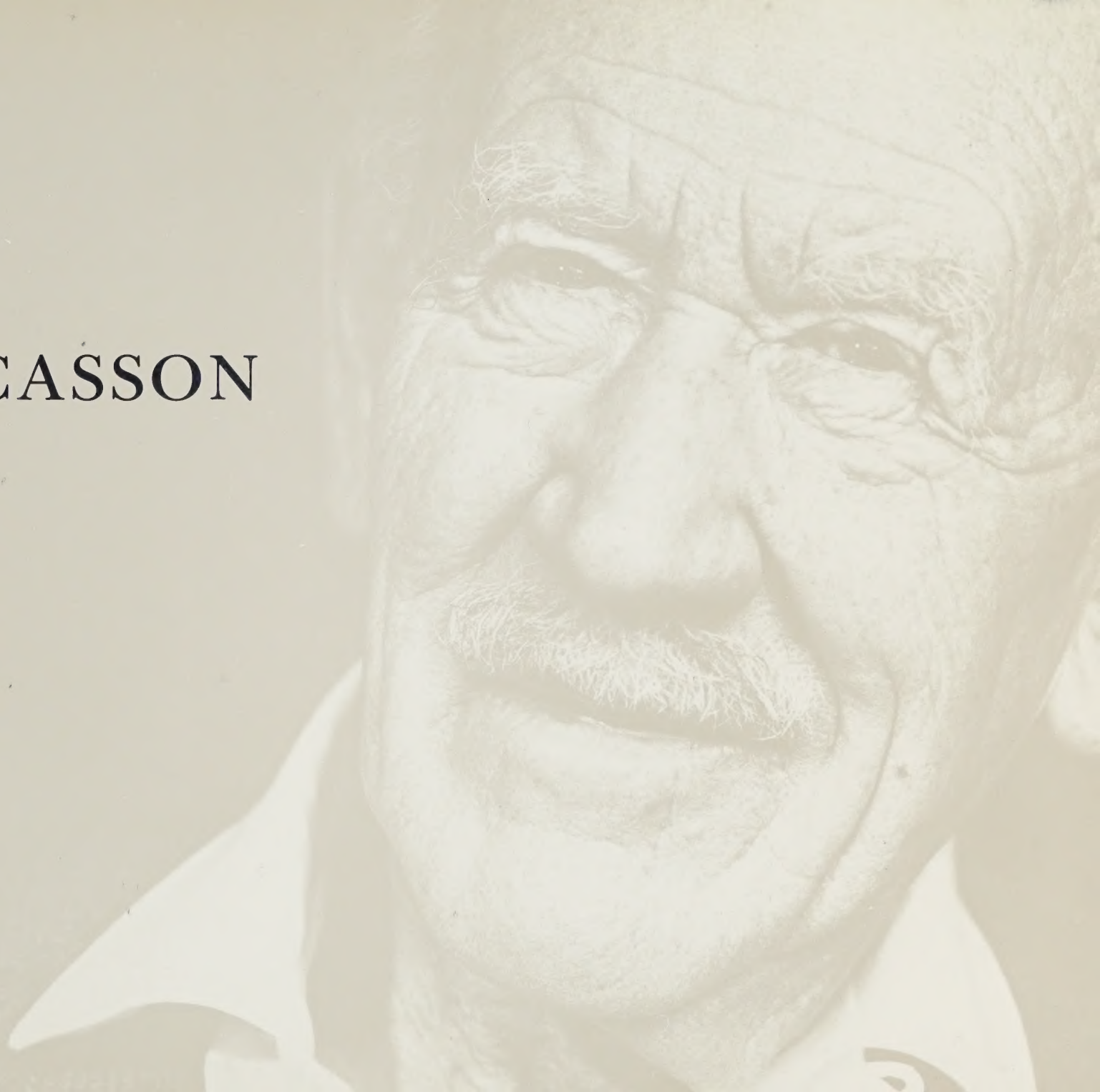


A·J·CASSON



AN EXHIBITION ORGANIZED BY THE ART GALLERY OF WINDSOR
TO MARK A.J. CASSON'S 80TH BIRTHDAY
AND IN CELEBRATION OF 60 YEARS OF HIS PAINTING CAREER

Art Gallery of Windsor May 14-July 9, 1978

Art Gallery of Ontario July 22-August 27, 1978

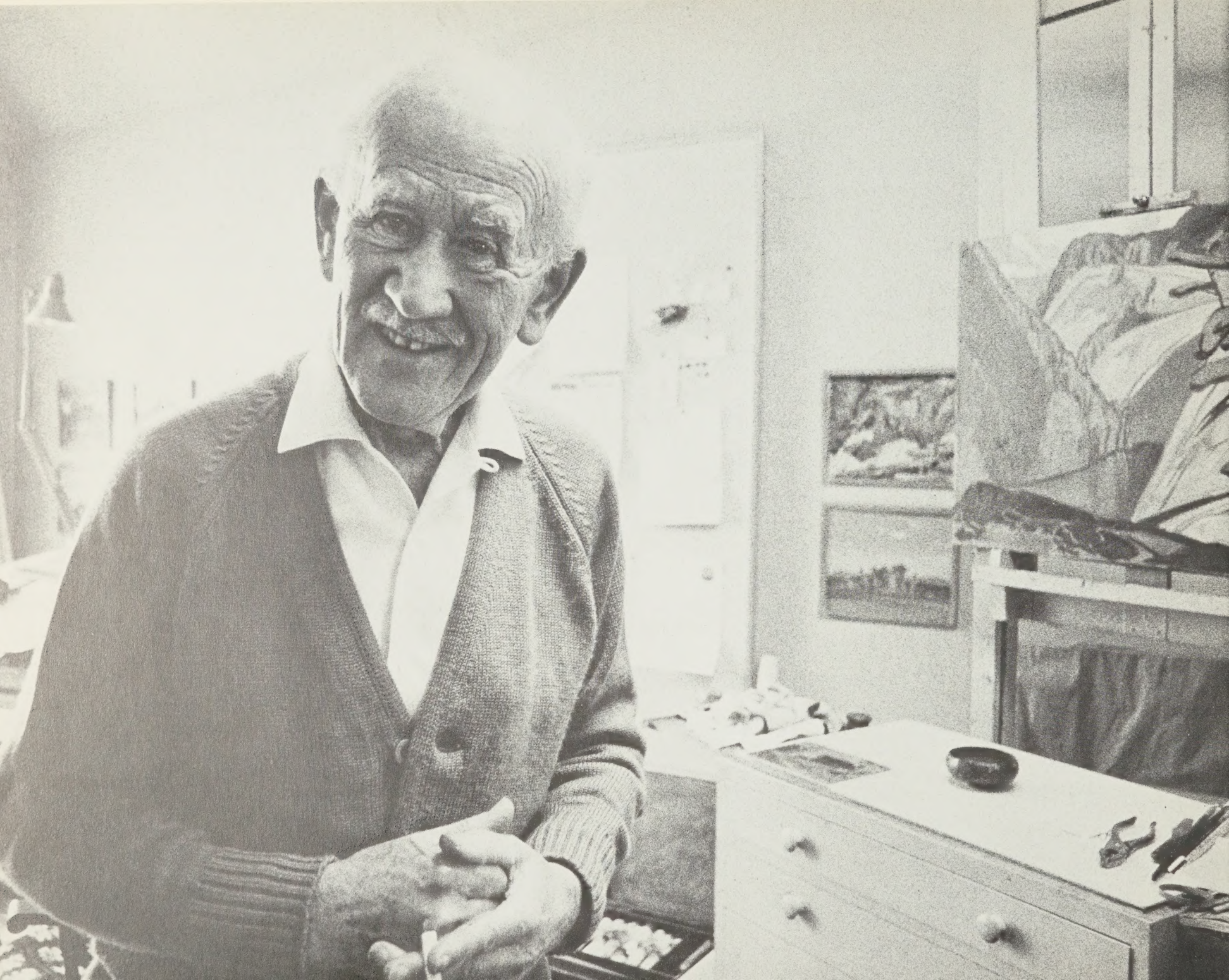
The organization of this exhibition and the publication of the catalogue have been
generously supported by The Canada Council and the Ontario Arts Council.

Cover: A.J. Casson, 1978. Photo by Saltmarche Visual Communication



A.J. CASSON/21

First Snow, Grenadier Pond 1921



FOREWORD

On January 24, 1952, A. J. Casson came to Windsor at my invitation to give painting demonstration. The programme was the last in a series of evenings devoted to the arts in Canada.

The gallery was filled with hundreds of people come to hear the artist speak and to watch him work. After a few minutes of general comment, Mr. Casson turned to his easel and calmly proceeded, for the next two hours, to paint. The silence was broken only by the scraping of bristles against canvas. Attention was total from an audience captivated by the artist's working methods. Looking back over twenty-five years. I can recall nothing quite like it.

The manner in which the artist addressed himself wholly to that evening's work reflects something of the intensity with which he has addressed himself to his entire painting life.

For most of his sixty working years, Mr. Casson's time was substantially consumed by professional obligations as a commercial artist, designer and art director. Time was, and is, precious to him and he remained, until his retirement in 1959, a part-time painter.

When one considers that almost two-thirds of the works included in this retrospective exhibition were created on week-ends and holidays, and that they represent but a fragment of his output during that period, one can hardly be less than amazed at the measure of his accomplishment.

We are grateful to many persons for helping bring this exhibition into being: to the individual and corporate lenders who have been willing to part with treasured painting and sketches for many months; to Jack Wildridge, the artist's dealer since 1959, who has been exceedingly generous with his time, knowledge and records; to Joan Murray for accepting my invitation to contribute an essay on the artist's work; to Jennifer Watson for compiling a list of the artist's exhibitions and a bibliography; to Ruth Hirst, my secretary, for typing and re-typing thousands of words on endless pieces of paper; to my sons, David and Noel, for working closely with Mr. Casson in all the photographic details of the catalogue. I thank them all.

But there are three persons for whom I reserve my special thanks. One, of course, is the artist himself. He has been exceptionally generous not only in assisting in the selection of the pictures which comprise this exhibition, but for having assumed responsibility for the design and production of this catalogue. It stands as an example of that other, and fruitful, aspect of his working life.

And then there are two ladies. One is Margaret Casson, the artist's wife, who seems to me to bring special meaning to the term "life's companion" and whose hospitality and help in many ways has been considerable. The other is Judy Saltmarche, my wife, whose idea it was that this exhibition, which celebrates sixty years of painting, should be done to mark the artist's 80th year and who, as usual, has given me every assistance and encouragement.

Kenneth Saltmarche
Director
Art Gallery of Windsor

February 14, 1978

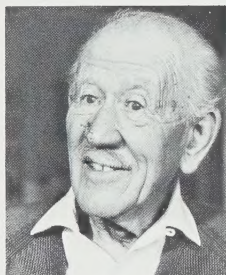


Little Island 1965

A. J. CASSON

A. J. Casson

in conversation



On The Early Years

I was born in Toronto but I grew up in the country and that is how I developed my taste for the Ontario rural scene. My mother was born in Meadowvale and her sister lived there. She was married to a farmer. I had a tie with the town because my grandmother's brother drove the stage for the Queen's Hotel in Brampton—this meant that either my mother or my grandmother would take me back and forth on the train to Meadowvale. I was a city boy and it was my first introduction to rural life.

I still remember when I went with my grandmother. It was a one-man village—they had the hotel, the grist mill, the cooper shop and the store. Later, when they moved away from the old mansion there, somebody got the store, somebody else got the mill.

Fred Haines lived there on the Millrace and raised prize dogs. George Chavignaud, the old water colourist, lived in the hotel. Then the Ontario College of Art had a headquarters in Meadowvale and Bill Beatty's sketch class worked there.

The typical Ontario village! There was the little village green, the bandstand, the village store, the mill, the dam, the mill pond—but that is all changed. The village as I first knew it is pretty well gone and now it is just another part of the outskirts of Toronto.

One of the first sketching trips I made to Meadowvale was in 1916 with my brother and two other chaps. We rented my great-grandmother's cottage on Millrace and lived in it for two weeks.

My parents moved to Guelph in 1907. In the summer we were out in the country the whole time, fishing on the river, hunting rabbits, and that sort of thing. That leaves a great impression on you. It's something that lives with you—a love for the outdoors.

In 1912, my folks moved to Hamilton where I attended the Central Technical School. I went to John Gordon's Saturday morning classes and we drew from casts—draw the mouth, draw the eye, that sort of thing. There was no painting—we just drew in charcoal and it was good training. All

those drawings were lost when my people moved from Hamilton. They were put on a truck in a box and just disappeared. I wish I had them now.

At 17, I got a position as an apprentice with the Laidlaw Lithographing Company in Hamilton. Before I went there, I was around 14 at the time, I entered a competition for school book covers. My entry won first prize—a dollar! Of course, a dollar was something in those days.

The first day I was at Laidlaw Lithographing, they were printing that cover. That was my first jolt about money. The artist had received one dollar and here they were printing thousands of those covers. It was the first thing I ever did that was reproduced. I don't have a copy of it but I still remember the subject—an Indian chief. That year as an apprentice was grim because there was no designing of anything—we merely reproduced designs that came in. The only thing for which I am grateful is that I learned the lithographic process. It was the beginning of a long career in commercial art and design.

About 1916 I went to the Toronto Central Technical School under Alfred Howell, who was actually a sculptor, but my first real instruction was given to me by Harry Britton. He taught me the use of colour before I knew Franklin Carmichael. We'd work in his studio in the winter, but in the summer he'd take us out sketching. It was from Harry that I learned about colour and how to handle oils.

I had been painting in water colour, bumbling around in it, and after about a month Harry Britton says "Have you got any oils?" I said "No, I'd never tried them". He gave me a list for oils and brushes and I bought them. He said "I want you to paint with oil for one year and then if you want to go back to water colour, do it. You're putting too many little things in. If you go to oil, it'll broaden out the way you handle things."

He was a great one to impress on you not to have a whole palette full of colours, but cut it down and learn with six colours and a big brush. He would do a four by six inch sketch with an inch brush, just flicking little things in. He was a good teacher, pushed me that way and tried to make me do it. He was very broad-minded and it's just a shame that he was forgotten, that gentle man. He had studied with McGillivray Knowles and his wife Elizabeth. He was their star pupil at one time.

On The Group of Seven

It was about 1916 at an exhibition of the Ontario Society of Artists in the St. George Reference Library that I saw the work of Tom Thomson, Arthur Lismer and A. Y. Jackson. That was the first time in my life I had seen what I call good painting. The Jacksons were the ones I admired most in that show. I can't remember what Carmichael had in it, but I remember the Lismer and Jacksons—they impressed me.

At that time, Jackson was painting in a loose, impressionist manner. I had never seen that and right away it caught me. Even Lismer, in those early days, had a very loose technique.

In 1919, I got into Rous and Mann's art department where I was Franklin Carmichael's apprentice. I would say that Carmichael had the greatest influence on me. When I first started working for him, I made working drawings for his designs and he was a real taskmaster. He took me under his wing, took me sketching, took me camping—for seven years just sat on me!

When I got settled in Rous and Mann, Albert Robson, the art director, and Carmichael and Mr. H. L. Rous, were all members of the Arts and Letters Club and one or the other would take me there for lunch. That was in the days when the Group all sat at one table with George Reid and Robert Gagen and I got to know them all. They'd invite me to their studios and shortly after that J. E. H. MacDonald had a commission to decorate a booth at an exhibition. Jim said he was too busy and asked me if I could paint it up for him from his sketches. I did it on the top floor of the Arts and Letters Club where Kay Pepper had the studio. It was another learning experience because Jim, in his gentle way, would criticize what I was doing. When I finished it, he looked at it and said "That's very good. Would you mind if I just did a couple of little things?" He had a way of not hurting you.

In 1920 I went on a sketching trip to Lake Rosseau for five weeks. In those days, no firm ever paid for holidays—it was just time off. You just took two weeks. Carmichael came to me one day and said "I've arranged with the firm that if you'll go away for a month and paint every day they'll pay you for two weeks. But I want you to do at least two sketches every day, rain or shine." That was my first chance to paint and sometimes I even did more than two things every day.

Lawren Harris was very kind to me in many ways. There was something about Lawren—if you went to his house for dinner and you came home at midnight you just wanted to go and paint right away. There was a vitality about him and he'd just get you keyed up without deliberately doing it. He was a very sensitive person in a way. He was a Theosophist although he never talked about it—it was just being with him that keyed you up.

I didn't join the Group of Seven until 1926 but from 1920 they sort of coached me along and invited me to contribute to the Group shows. I had no thought that I would ever belong to it.

We were at a Sunday afternoon party at Lawren Harris's, when he was on Queen's Park next to Vincent Massey's. The Carmichaels had taken us down and we were walking along the street, my wife and Mrs. Carmichael and me with Frank. He turned to me and said "How would you like to be a member of the Group?" and I said "Oh, that would be wonderful". He said "We decided last night that you would be". That's the way they did things. No fuss.

Having Alex Jackson around talking to me was also very helpful. Alex had a way of putting his finger on what was wrong with a sketch—he wouldn't go all over it, just point one thing out that seemed to be wrong.

In 1928 I went on a sketching trip up to Lake Superior with Jackson, Carmichael and Harris and we camped for two weeks. I remember that it snowed every night. It was grim but, of course, one was young and with fellows that loved it. You can imagine getting up in the pitch-black morning with the tent full of snow! If you didn't love that, it was misery. But we had a great time.

I remember how I admired Lawren, the way he'd go out and climb some big hill up at Lake Superior. Lawren wouldn't fiddle around for an hour looking for the ideal subject—he just seemed to be able to see it. At night they would come to our tent—fortunately we had a little stove because it was bitter cold, snowing every night. They would come over after dinner and we'd sit and talk. They'd never bring their sketches out but I had to bring mine out because I was the kid, and they'd give me advice. I'll never forget some of the tips Lawren gave me.

For instance, I painted an old house one time with a hill on the left and it disappeared behind the house. Lawren said "Look, if you would just bring a little of that hill out on the other side, the hill would go back and the house would come forward."

Then I did a canvas, from a sketch at Lake Superior, of dead trees. Lawren saw the sketch and said that if I'd knock out two or three of the trees, your eye would go through it. It was those little tips that really helped. I suppose the biggest influence on that trip was just watching Lawren, because he was doing those beautiful Lake Superior, slightly abstract, things and I would watch him bring the subject down to its simplest elements.

The last meeting of the Group of Seven was at Lawren Harris's. The talk was about how we had done the job we started out to do and why carry it on? The decision was to expand it. I don't remember who suggested calling it the Canadian Group of Painters. That was in 1932, the last time I saw Jim MacDonald: I took him home, he was ill, and about a month later he died.

On Subject Matter

If I have to define my own contribution to the Canadian art scene, what was particularly mine were really the rural villages and houses. In a way it is a record of a disappearing society and a disappearing world—in fact, it has almost disappeared already.

For me it was always an Ontario quest. I used to see the lovely little sketches that Alex Jackson made in Quebec and I thought to myself "He has done so well, why go there?" Then I thought "Nobody really is working on Ontario, on the villages." So I started.

I suppose it really began with my early impressions of Meadowvale as a boy and my first sketching trips to Lake Rosseau and Lake Nipissing where my uncle and aunt had a general store.

What is called my Elora period started in 1926, the year I joined the Group of Seven, became an associate of the Royal Canadian Academy and founded, with Carmichael and Brigden, the Canadian Society of Painters in Water Colour. We had just bought our first car and I began exploring nearby villages. I found Elora and it appealed to me. I was out there last summer and it is just as good as it was then. They haven't spoiled it.

I still have the twenty-four water colours I made of Elora. I was so pleased with them that I matted them and put them in a portfolio and gave them to my wife. We would go out sometimes during the week or on Friday night and stay until Monday morning. I would perhaps make three or four water colours and I sifted them out and kept the best twenty-four of them.

In 1929 I did the *Old Mill at Cheltenham* and that was the start of my Alton period. We would go up there to Alton, Hillsburg and those little places around there. And Brimstone, that was another one. I did more around Credit Forks but there was a whole spring of little villages—Cheltenham, Inglewood—where I did a lot of the village things. After that I went to Parry Sound. This began a period where I was circulating all over Ontario in my car trying to find other interesting spots, with interesting old buildings and houses.

I have always admired Lawren Harris, especially his studies of old houses. Unlike Lawren's, mine were lived-in houses. I always tried to get the feel of that even if I didn't put a figure in. I would do some little thing like put a rocking chair on the verandah or a plant in the window. People have always remarked that it is a bare house but we know there is somebody in that house.

In 1932, I was exploring another area—Testin—and about a month ago I had a letter from a woman in B.C. She said “we have a little sketch of a white church in Testin and we think the world of it. We came from Ontario and we are coming back next summer and want to see it.” I just can't remember where Testin is! It's not on the map. I remember it as a small settlement but there was a nice little old church, some fine old stores and houses. Just a little village. I am darned if I can place where it is on the map.

By 1942, I had become art director at Sampson Matthews. When Carmichael left and went to the Ontario College of Art I took his place. That was when I was painting around Wilberforce. From there I went over to Bancroft and all up the Madawaska Valley. You use these areas as stepping stones. Wilberforce is part of Haliburton. It was a part I hadn't seen before or worked in. It is semi-pastoral. There are rough spots and poor farms. Up there we were more interested in the old barns and the old settlers' farms. The whole area was primitive.

In 1945, I painted *Country Store* and for some that is the beginning of what I called my period of abstraction. I made a drawing of this store and began building the little village and the house and the steeple behind it. I love the things which I did in that period and I'm going back to this simplifying and eliminating of non-essentials—which is what Lawren Harris used to talk to me about.

In 1954 I did *Crescendo*, a sort of apocalyptic vision. It is different from my earlier work. I had never been on the Cloche mountains and that year a good friend of ours and his wife invited us up there. It is very rough, tough country. I had seen Carmichael's cottage. It is right in the Cloche and the country and the weather over it is really something. You can imagine sitting in a place all day with the feeling that nobody had ever been there before. There is not a beer can, there is not a cigarette butt, nothing. Just wilderness and I got some of the best stuff I ever did around the Cloche.

To define my work is difficult. It has been called all kinds of things and yet I can't put a label on it. I have never followed any school in my life. Up to the age of 35 I was influenced by the Group but then I broke away and began to do my own things. I guess I am a little too independent. I never wanted to be tied to any “ism” or anything like that.

You could say my pictures are historical records in that they crystallize the mood that would otherwise be lost. There are things I can remember as a boy about places I've painted, places that haven't been written about too much. Something should be written about them.

I was just saying to my wife the other day when we were out that there is hardly anybody living now that remembers a grocery store on the main street of Guelph at Christmas time with piles of candy in the window, the decorations and those tapered red paper Christmas bells that folded. It seems to be all gone.

The artist's comments are drawn from two interviews, taped on November 29 and 30, 1977 by Mrs. Joan Murray and edited by Kenneth Saltmarche and A. J. Casson.

INTRODUCTION

The art of A.J. CASSON

** The material for this essay was drawn from conversations with the artist February 15 and 16, 1978, and a letter from L. J. Wildridge to Joan Murray, January 21, 1978, The Robert McLaughlin Gallery.*

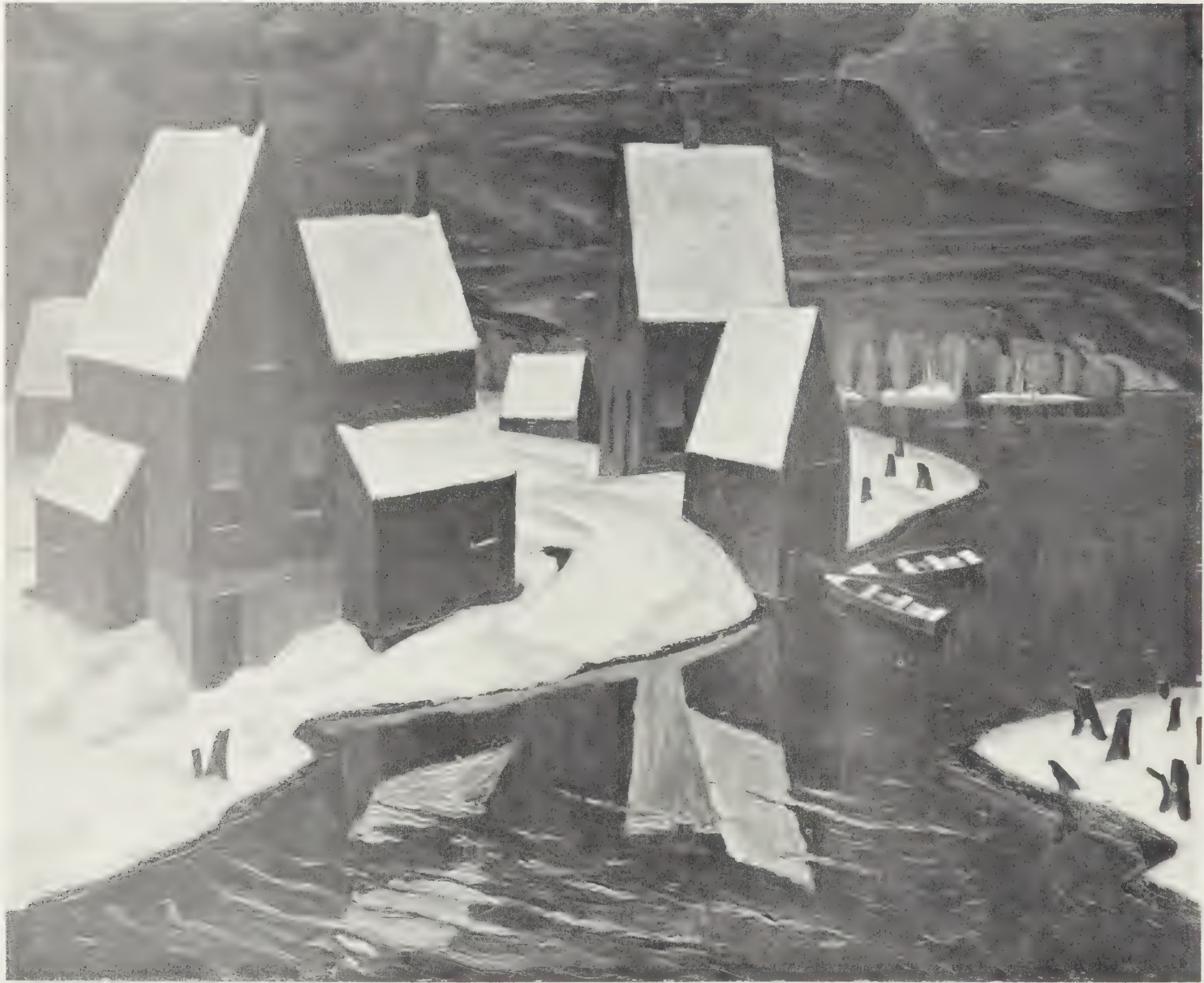
By 1926, the cohesive spirit of the Group of Seven had changed. Franz Johnston had left in 1922; J.E.H. MacDonald, burdened with health problems and financial responsibilities was painting less and less; teaching was increasingly a pre-occupation for Arthur Lismer, Frank Carmichael, and F.H. Varley (the latter leaving Ontario for Vancouver in 1926). This was the year that brought A.J. Casson into the group as a member, a move that would subsequently be justified by Casson's persistent adherence to many of the group's artistic principles.

Casson's work combined the Group's artistic sensibility and particularly their solid compositional sense with a technical perfection from the late Victorian era and a preference for the Ontario countryside as subject matter. Jack Wildridge of the Roberts Gallery in Toronto had in 1957 chosen to sell off the stock of European nineteenth century art (notably Henri Fantin-Latour, Alfred Munings and Sir William Russell Flint) left to him by his father, so that he could concentrate his efforts on Canadian art. Significantly, the dealer chose the work of A.J. Casson to provide a new direction. By March of 1959 this choice was confirmed in the artist's first one-man show at the Roberts Gallery.

Casson's early taste for the Ontario rural scene developed because of his introduction to the country in Meadowvale outside Toronto. A rural place at that time, Meadowvale was a small village with a hotel, a gristmill, a cooper shop, and a store. Later, buildings from this typical small Ontario town were to recur in the artist's work; for example, *The Village Mill* (1937), a sketch of the town of Cheltenham, into which he introduced Meadowvale's old mill, showed his affection for the site where he had visited as a youth. "It was too good a mill to lose or forget," Casson says.

The first sketching trip Casson ever made was to Meadowvale in 1916 with his brother and two friends; they lived in the artist's great-grandmother's cottage for two weeks. *Old Mill at Meadowvale*, done in the following year, a small sketch, in which Casson experimented with the palette knife technique, shows the flume where the mill emptied and the three outlets on the millrace very close to the location of the family cottage.

In the sketch, the artist demonstrates an interest in the specific time of day—here, sundown (as the sun hits the stone it is turned to gold); it is a feature of the artist's work which will be present throughout his entire painting career, as well as his use—here visible for the first time—of a limited colour range. *Cattle Shed* (1917), done on the same trip as the earlier work or close to that date, shows a section of an old barn, and is also done with the palette knife. In it, the warm greys of the old wood planks form the real subject matter of the work.



First Snow 1952

At this early moment, Casson's work reflects the influence of Harry Britton (1878-1958), the star pupil of F. McGillivray Knowles (1860-1932) and his artist wife, Elizabeth McGillivray Knowles (1866-1928). Britton was Casson's first real instructor and the first to train him in the use of colour; he also had used the palette knife in his sketch work. Later, under the influence of Franklin Carmichael (1890-1945), Casson's sketches were more designed and the artist used a smaller brush.

By 1919, Casson had his first real job at Rous and Mann as Franklin Carmichael's apprentice along with artists like Arthur Keelor, Stanley Turner (1883-1953), L.A.C. (Alex) Panton (1894-1954), and Rowley Murphy (1891-1975). Carmichael was a stern taskmaster and Casson's senior in the firm; as an artist, he was also the greatest influence on the younger man, taking him sketching and camping, particularly on weekends. Such excursions form the subjects of the artist's sketches, as in *In the Don Valley* (1920), done in warm summer greens which show the environment of this area, then wild and overgrown.

By 1921, works like *First Snow, Grenadier Pond*, done in the area of High Park in Toronto, looking north with the first snowflakes coming down, Casson shows the influence of his first meetings with the Group of Seven. Under the influence of the few Carmichael sketches he had seen, the design quality became more apparent in his work. However, he early chose a subject peculiar to himself; in the background of the work the sun rays hit a little church, a theme which would become a constant of Casson as a mature artist.

In *Grey Day, Lake Kashagawigamog* (Lake Kushog), done during the artist's first trip into Haliburton (1923), Casson reveals the growing influence of Carmichael in the stern grey colouration and strong design of the work. The desire to travel further north was characteristic of the Group's ethos, and Haliburton, though not as far north as Cache Bay, Lake Nipissing where the artist made his first northern trip in 1919, shares the same type of landscape. Works of 1924 such as *Petunias* or *Stocks and Primula* painted in Allan Gardens, Toronto, are more domestic in subject matter and show the influence of Tom Thomson. By contrast, Thomson's flower subjects are more often of wild flowers.

Casson, by this year, already accepted for associate status in the Royal Canadian Academy, was an established artist. He was also a member of the Ontario Society of Artists and the Canadian Society of Painter-Etchers. Moreover, his first important canvas, *In the Clearing* (1923), had been purchased by The National Gallery of Canada. Painted near Rosseau in Muskoka, the work was definitely influenced by Carmichael's *Silvery Tangle* (1921, Art Gallery of



Stocks and Primula
1924

Ontario). The influence of other Group of Seven members also occurs during this period; that of Lawren Harris (1885-1970), in Casson's *Housetops in the Ward* (1924, Private Collection, Toronto), done from the roof of the five-storey Woolnough Building, south of Eaton's College Street store on Toronto's Yonge Street. In contrast to Harris' ground level, from yard views of the Ward area of Toronto, Casson painted his view of houses from above. Yet Harris' influence can be seen in the pronounced geometry of Casson's handling, his rich colouring, and clear adherence to design (the latter due to Carmichael's influence as well).

Later works like *Ice Hummocks* (1928), done in Humber Bay in the middle of winter, also show the twin influences of Carmichael and Harris, Carmichael in design and Harris in the geometrization of the forms. But the extraordinary grey, green, grey-white colouration is Casson's own.

In trying to differentiate his work from that of the Group, Casson turned, along with Carmichael, to the development of water colour, a favorite early technique of his. Works such as *Winter on the Don* (1926), done in the then unpopulated York Mills area of Toronto, show his serious attachment to this medium, and the artist's attempt through it to simplify his composition and colour.

A 1928 trip to Lake Superior with A.Y. Jackson (1882-1973), Carmichael, and Harris led to numerous water colours such as *October, Lake Superior* (1928). In the cold weather, the artist used oils for sketching, but both he and Carmichael developed their water colours at home, and in the Group of Seven exhibition of that year, filled a room with them. In the oil or water colour version, works like *October, Lake Superior* with its white, silvery trees still seem to show the influence of Harris' frozen, detached Lake Superior work but the cold, eerie silences of the older artist are absent.

By 1926, the artist's decision was final: the area he would carve out for himself in subject matter would be the northern Ontario countryside and particularly the small village and its buildings (harking back to his Meadowvale days) in contrast to artists like Jackson, who had moved on to paint the indigenous areas of Quebec.

In this year Casson bought his first car and began exploring villages near Toronto. Because the town of Elora with its unspoiled quality particularly appealed to him, this period in his work is generally known as the Elora period. From there, his perambulations grew further afield; to Alton in 1929, Parry Sound in 1930, Testin in 1932 and Wilberforce in 1942. *Old Store at Salem* (1931)



The Casson and Carmichael camp at Lake Superior,
1928
Photo by the artist



The artist sketching at Redstone Lake, 1937
 Photo by Bill Heather

shows the first village north of Elora (Salem and Elora, two separate but close communities at the time of the work have in fact merged today). *Old House, Parry Sound*, although done in 1932 is from a sketch done in 1927 or 1930 on Casson's first trip to Parry Sound. *Anglican Church at Magnetawan* (1933) is a typical example of the artist's interest in old clapboard country churches, particularly those with simple white lines against a rougher background.

In trying to differentiate his work from that of the Group, although still using Harris' advice towards simplifying and flattening out his forms, Casson tried to paint lived-in houses, adding humanizing features like a rocking chair on the veranda or a plant on the window.

Weather, too, made a difference. *Thunderstorm* (1933) with its half light and cold, blue-grey sky (the storm is past, leaving the sky with merely a cold look) exemplifies this pronounced interest in the artist's work. After 1933, he concentrated on an examination of stormy skies, in accordance with the growing taste for drama and grandeur in his chosen theme of the Northern Ontario countryside.

In Casson's work, the effect of the Depression years is only occasionally evident: only one painting actually expresses these years for Casson, *Winter Sun Over Old Toronto* (Canadian Industries Limited). In it there is an old store, somewhere in lower Toronto on a slushy, dirty, grey day. The weather spells the tale.

The war years were to have more impact. Casson served on the War Records Committee with A.Y. Jackson, Harry McCurry of The National Gallery of Canada and representatives of the Armed Forces. Along with Jackson, Casson suggested which Canadian artists should be given war commissions [one artist he recommended was Jack Nichols (1921-)]. He also helped whittle down the often exorbitant artists' requisitions for art supplies.

In the first year of the war, Casson was President of the Ontario Society of Artists and arranged an exhibit with a special section of war works done in Canada, especially at Camp Borden. *Tank Manoeuvres, Camp Borden* (1943) shows that Casson had gone to Camp Borden himself; he had, in fact, spent five days there in the middle of winter making preparatory pencil drawings for his work.

By 1942, when Casson became Art Director at Sampson Matthews, Toronto, taking Carmichael's place (the latter had become the vice-principal of the Ontario College of Art), he was sketching around Wilberforce, a small Ontario town. From there he went to Bancroft and up the Madawaska Valley, using these areas in turn as subjects in his art. In contrast to Muskoka, Haliburton is



Anglican Church
at Magnetawan
1933



Housetops in the Ward 1924

semipastoral. The farms were often poor and there were many rough areas. The rocky configuration of the land as well as the typical area weather conditions can be seen in the landscape *Aftermath* (1944), done from an on-the-site sketch (here the summer sun comes out after a heavy rainstorm).

By 1945, Casson was experimenting with the use of a very mild form of abstraction through the use of overlapping planes. *Country Store*, built up from a drawing and from the artist's imagination, reveals a little village with a house and a steeple behind it, which seemed to the artist to take him nearer to his goal of simplification and the elimination of all non-essentials which Harris used to discuss. *Crescendo* (1953) with its apocalyptic force, shows the artist's continuing approach to abstraction, as well as new painting areas—here, the Cloche hills range in the Georgian Bay area where Casson had been visiting since 1948, and a lake named for Casson himself. In his trips to the Cloche, Casson's best work and personal favourite is *Rock Pool in the Cloche Hills* (1954) with its rich, strong colour scheme and revelation of the natural wilderness. Scenes of the passing moment were also recorded like the fleeting apparition of a heron in the *The Blue Heron* (1957, Private Collection), done on Lake Baptiste, nine miles from Bancroft.

Through works like *Farmhouse Near Wingle* (1960), part of the Lutheran settlement, Casson commented on the development of the modern world using his old theme, the rural home. In this case, the house built by three successive generations has three sections—one clapboard, one brick, and one log.

Casson's contemporary work is a continuation of his interest in country stores, notably in works like *Walter's Falls*, and in the wilderness areas of North Ontario, as in *Casson Lake* (1976) (the only canvas of his own lake), and *Below Ragged Falls* (1976). His colours are still typical of a desire to avoid the very bright colours used by the Group of Seven in the twenties: they are still soft, strong and subtle. But the artist's singleminded sense of purpose, throughout his long career, gives his work its constancy and resolution, qualities which never fade.

JOAN MURRAY
DIRECTOR
THE ROBERT McLAUGHLIN GALLERY



The artist with his wife at Lake Baptiste, 1956
Photo by F. Brown



Old Mill at Meadowvale 1917

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Cattle Shed 1917



Farmhouse, March 1964



Farmhouse Near Wingle 1960

CATALOGUE

Measurements are in inches (and centimetres) with height preceding width. Pictures marked with an asterisk are illustrated

- 1 *Old Mill at Meadowvale* 1917*
oil on board 6½ x 4½ (16.5 x 11.5)
Mrs. Margaret A. Casson, Toronto
- 2 *Cattle Shed* 1917*
oil on board 5 x 6¾ (12.7 x 17.2)
Mrs. Margaret A. Casson, Toronto
- 3 *In the Don Valley* 1920
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto
- 4 *Autumn Hilltop* 1920
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto
- 5 *First Snow, Grenadier Pond* 1921*
oil on board 9¼ x 11¼ (23.5 x 28.6)
Art Gallery of Windsor
Gift of Louis L. and Patricia Odette
Edmond G. and Gloria Odette, 1978
- 6 *Grey Day, Lake Kushog* 1923*
oil on board 9¼ x 11¼ (23.5 x 28.6)
Mr. & Mrs. Douglas Hall, Toronto
- 7 *Grey Day, Lake Kushog* 1923
oil on canvas 48 x 60 (121.9 x 152.4)
Beaverbrook Art Gallery, Fredericton
Purchased with a grant from The Canada Council
and Friends of the Beaverbrook Art Gallery
- 8 *Stocks and Primula* 1924*
oil on board 9¼ x 11¼ (23.5 x 28.6)
Mrs. Margaret A. Casson, Toronto
- 9 *Petunias* 1924
oil on board 9¼ x 11¼ (23.5 x 28.6)
Mr. and Mrs. C.A.G. Matthews, Toronto

- 10 *Housetops in the Ward* 1924*
oil on canvas 45 x 37 (114.3 x 94)
Private collection Shown in Toronto only
- 11 *Near Credit Forks* 1926
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto
- 12 *Winter on the Don* 1926
water colour 17 x 20 (43.2 x 50.8)
The McMichael Canadian Collection, Kleinburg
- 13 *Mill Street, Elora* 1927
water colour 9¾ x 10¾ (23.7 x 27.3)
Mrs. Margaret A. Casson, Toronto
- 14 *Blacksmith Shop, Elora* 1927
water colour 9¾ x 10¾ (23.7 x 27.3)
Mrs. Margaret A. Casson, Toronto
- 15 *Near Port Coldwell* 1928
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto
- 16 *October, Lake Superior* 1928
water colour 17 x 20 (43.2 x 50.8)
The Roberts Gallery, Toronto
- 17 *Autumn Afternoon* 1928
oil on board 9¼ x 11¼ (23.5 x 28.6)
Mr. and Mrs. Jack Wildridge, Toronto
- 18 *Village of Rockwood* 1929
water colour 9½ x 10½ (24.1 x 26.7)
Mr. and Mrs. C.A.G. Matthews, Toronto
- 19 *October, Lake Superior* 1929
oil on canvas 30 x 36 (76.2 x 91.5)
Private Collection
- 20 *Parry Sound* 1930
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto



Prelude 1945



Fishermans Point 1948



Grey Day, Lake Kushog 1923



Backwater, Lake Baptiste 1954

- 21 *Old Store in Salem* 1931*
oil on canvas 30 x 36 (76.2 x 91.5)
Canada Packers Ltd., Toronto
- 22 *Old House, Parry Sound* 1932
oil on canvas 37 x 45 (94 x 114.3)
The Roberts Gallery, Toronto
- 23 *Thunderstorm* 1933
oil on canvas 30 x 36 (76.2 x 91.5)
Mr. and Mrs. Fred Schaeffer, Thornhill
- 24 *Anglican Church at Magnetawan* 1933*
oil on canvas 37 x 45 (94 x 114.3)
The National Gallery of Canada, Ottawa
- 25 *Glen Williams* 1935
oil on board 9¼ x 11¼ (23.5 x 28.6)
The Roberts Gallery, Toronto
- 26 *Redstone Lake* 1936-37
oil on panel 9⅞ x 11 (23.2 x 28)
Rosslyn and Fred Sharf, Willowdale
- 27 *Moonrise, Otter Lake* 1937
oil on board 9¼ x 11¼ (23.5 x 28.6)
Mr. and Mrs. Jack Wildridge, Toronto
- 28 *The Village Mill* 1937*
oil on panel 37 x 45 (94 x 114.3)
Private collection
- 29 *October, Magnetawan (The White Forest)* 1937
water colour 14¾ x 15 (37.5 x 38.1)
F. Bruce Brown, Toronto
- 30 *Farquhar Lake, October* c. 1939
oil on board 9¼ x 11¼ (23.5 x 28.6)
F. Bruce Brown, Toronto
- 31 *October Flurry, Mud Lake* c. 1939
oil on board 9¼ x 11¼ (23.5 x 28.6)
F. Bruce Brown, Toronto

- 32 *Tank Manoeuvres, Camp Borden* 1943
oil on board 37 $\frac{1}{8}$ x 45 (94.3 x 114.3)
Canadian War Museum, Ottawa
- 33 *Aftermath* 1944
oil on canvas 30 x 36 (76.2 x 91.5)
Mrs. A.R. Oliver, Willowdale
- 34 *March Day* 1945
water colour 14 x 12 (35.5 x 30.5)
Jennings D. Young, Toronto
- 35 *Country Store* 1945
oil on panel 30 x 36 (76.2 x 91.4)
Art Gallery of Ontario, Toronto
Purchased 1945
- 36 *Prehude* 1945*
oil on canvas 30 x 36 (76.2 x 91.5)
The Faculty Club, University of Toronto
- 37 *Lake Kamanisseg* 1946*
oil on board 12 x 15 (30.5 x 38.1)
Mrs. Margaret A. Casson, Toronto
- 38 *Morning, La Cloche Channel* 1947*
water colour 10 $\frac{3}{4}$ x 13 $\frac{3}{4}$ (27.3 x 33.6)
Professor and Mrs. Peter Wilkinson, Windsor
- 39 *Fisherman's Point* 1948
water colour 11 x 14 (27.9 x 35.5)
F. Bruce Brown, Toronto
- 40 *Lake O.S.A.* 1949
water colour 11 x 14 (27.9 x 35.5)
F. Bruce Brown, Toronto
- 41 *Poplar Country* 1950
oil on canvas 30 x 40 (76.2 x 101.6)
Canadian Pulp and Paper Association, Montreal
- 42 *Church at Madawaska* 1950
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 43 *House Pattern, Bathurst Street* 1950
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 44 *Calm After Storm* 1951
oil on masonite 36 $\frac{7}{8}$ x 45 (93.6 x 114.8)
The Montreal Museum of Fine Arts
- 45 *First Snow* 1952*
oil on masonite 30 x 36 (76.2 x 91.3)
Art Gallery of Hamilton, Gift of Mrs. H.H. Leather, 1952
- 46 *Crescendo* 1953*
oil on panel 30 x 36 (76.2 x 91.5)
Sarnia Public Library and Art Gallery
- 47 *Backwater, Lake Baptiste* 1954*
water colour 11 x 13 $\frac{1}{2}$ (27.9 x 34.3)
Miss Daphne Eleanor Brown, Toronto
- 48 *Rock Pool in the Cloche Hills* 1954*
oil on canvas 30 x 36 (76.2 x 91.3)
F. Bruce Brown Toronto
- 49 *Sketches for Rock Pool in the Cloche Hills* 1954*
four pencil and water colour studies in
single mount 16 x 12 (40.6 x 30.5)
F. Bruce Brown, Toronto
- 50 *Summer Sky* 1955
oil on canvas 30 x 36 (76.2 x 91.5)
Private Collection
- 51 *Winter Design* 1957
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 52 *Stumps in Snow* 1957*
oil on board 12 x 15 (30.5 x 38.1)
Private Collection
- 53 *The Blue Heron* 1957
oil on canvas 36 x 45 (91.5 x 114.3)
Bruce Scythes, Fergus



Crescendo 1953



Old Store in Salem 1931

- 54 *Fresh Snow, Waterdown* 1957*
oil on panel 30 x 48 (76.2 x 121.9)
Mr. and Mrs. C.A.G. Matthews, Toronto
- 55 *Mist, Rain and Sun* 1958
oil on canvas 30 x 38 (76.2 x 96.5)
London Public Library and Art Museum
- 56 *On the York River* 1959
oil on canvas 30 x 36 (76.2 x 91.5)
Mr. and Mrs. Fraser M. Fell, Don Mills
- 57 *October, Lake Kamanisseg* 1959-1960
oil on canvas 30 x 38 (76.2 x 96.5)
Private Collection
- 58 *Farmhouse Near Wingle* 1960*
oil on panel 24 x 40 (61 x 101.6)
Theo Smith, Toronto
- 59 *Heavy Weather Lake Kamanisseg* 1960
oil on board 12 x 15 (30.5 x 38.1)
Jennings D. Young, Toronto
- 60 *Morning on the Key River* 1960*
oil on panel 30 x 36 (76.2 x 91.5)
Dr. and Mrs. F.R. Joubin, Toronto
- 61 *Winter Sun* 1961
oil on canvas 30 x 40 (76.2 x 101.6)
Toronto Dominion Bank, Collection of Canadian Art, Toronto
- 62 *Rock Cluster, Madawaska River* 1963*
oil on panel 20 x 24 (51 x 61)
Mr. and Mrs. G. Allan Burton, Milton
- 63 *Valley Farm, March* 1963*
oil on canvas 34 x 45 (86.4 x 114.3)
Hiram Walker & Sons Limited, Walkerville
- 64 *Farmhouse, March* 1964*
oil on canvas 24 x 31 (61 x 78.7)
Mr. and Mrs. Jack Wildridge, Toronto
- 65 *Farm, Madawaska Valley* 1964
oil on canvas 24 x 30 (60 x 76.2)
Eleanor and Mendy Sharf, Toronto



October Snow
Clouds 1974

A. J. CASSON

- 66 *Spruce Grove, Bancroft* 1965
oil on board 12 x 15 (30.5 x 38.1)
Mr. and Mrs. C.A.G. Matthews, Toronto
- 67 *Afterglow* 1965
oil on canvas 24 x 28 (61 x 71.1)
The Roberts Gallery, Toronto
- 68 *Little Island* 1965*
oil on canvas 30 x 35 (76.2 x 88.9)
Private Collection
- 69 *High Water* 1967*
oil on canvas 20 x 24 (58 x 61)
Rosslyn and Fred Sharf, Willowdale
- 70 *Spring Day* 1968
oil on canvas 18 x 23 (45.7 x 58.4)
The Roberts Gallery, Toronto
- 71 *Morning Light, Lake Mazinaw* 1968*
oil on canvas 44 x 55 (111.8 x 139.7)
Basilian Fathers, University of St. Michael's College,
University of Toronto
- 72 *Rapids on the Rouge River* 1969
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 73 *Near Kilmar, October* 1971
oil on canvas 20 x 24 (50.8 x 61)
Mr. and Mrs. J. Hanson, Toronto
- 74 *Autumn Morning* 1971
oil on canvas 30 x 38 (76.2 x 96.5)
Private Collection
- 75 *Morning Mist, Rouge River, Québec* 1971*
oil on canvas 30 x 46 (76.2 x 116.8)
Mr. and Mrs. John H. Pollock, Toronto
- 76 *Farmland at Avoca, Québec* 1972
oil on canvas 36 x 46 (91.5 x 116.8)
Reta and Max Merkur, Don Mills
- 77 *Farm at Pointe-au-Chêne, Québec* 1972
oil on canvas 28 x 41 (71.1 x 104.1)
Mr. and Mrs. J. Hanson, Toronto
- 78 *Village House* 1972
oil on canvas 30 x 36 (76.2 x 91.5)
Robert Sharf, Willowdale
- 79 *Little White Schoolhouse* 1973
water colour 10³/₄ x 13³/₄ (27.3 x 33.6)
Mr. and Mrs. Jack Wildridge, Toronto
- 80 *Storm Clouds, Lake of Bays* 1973
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 81 *Little White Schoolhouse* 1974
oil on canvas 20 x 40 (50.8 x 101.6)
The Roberts Gallery, Toronto
- 82 *October Snow Clouds* 1974*
oil on canvas 36 x 45 (91.5 x 114.3)
Toronto Star Newspapers Ltd., Toronto
- 83 *Sunny Day, Midwinter* 1974
oil on board 12 x 15 (30.5 x 38.1)
The Roberts Gallery, Toronto
- 84 *Canoe Lake* 1974
oil on board 12 x 15 (30.5 x 38.1)
Mr. and Mrs. C.A.G. Matthews, Toronto
- 85 *Annable's General Store* 1975
oil on canvas 24 x 30 (61 x 76.2)
The Roberts Gallery, Toronto
- 86 *Casson Lake* 1976
oil on canvas 30 x 46 (76.2 x 116.8)
Private Collection
- 87 *Below Ragged Falls* 1976*
oil on canvas 37 x 45 (94 x 114.3)
Mr. and Mrs. J. Hanson, Toronto



Morning, La Cloche Channel 1947



Morning on the Key River 1960



Rock Cluster, Madawaska River 1963



The Village Mill 1937



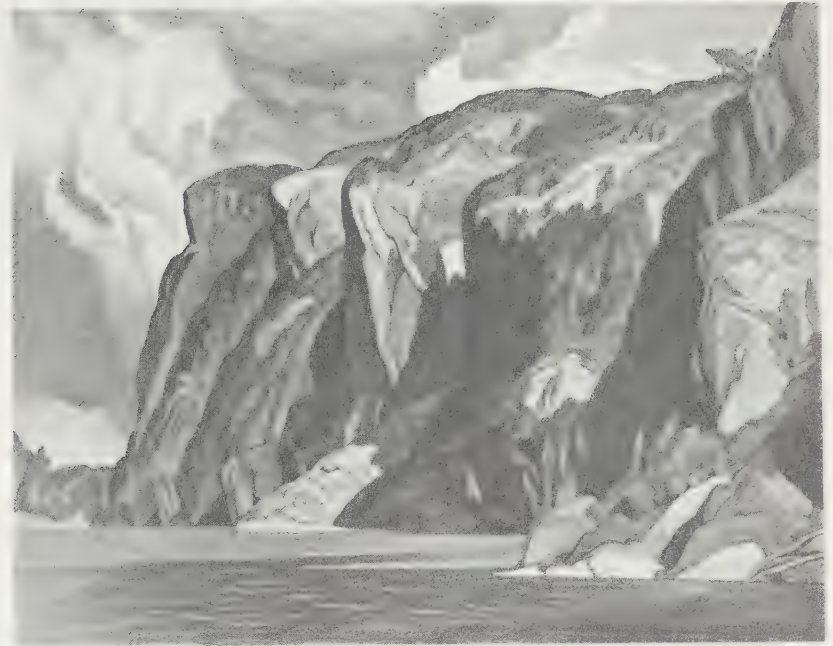
Stumps in Snow
1957

A.J. CASSON



Fresh Snow, Waterdown 1957

A. M. MASON



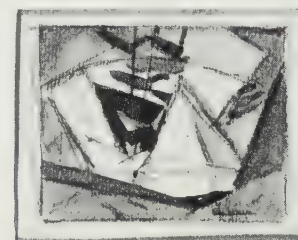
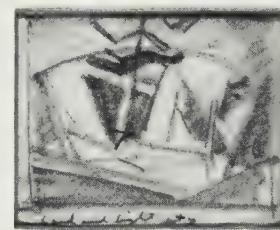
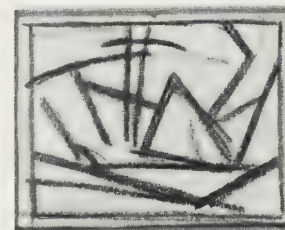
Morning Light, Lake Mazinaw 1968



Valley Farm, March 1963



Lake Kamaniskeg 1946



Sketches for Rock Pool
in the Cloche Hills 1954



Rock Pool in the
Cloche Hills 1954



Sketching at Casson Lake, 1976
Photo by Robert McMichael

CHRONOLOGY

- 1898 Born in Toronto, Ontario
- 1907 Moved with parents to Guelph, Ontario
- 1912 Moved to Hamilton, Ontario. Attended Central Technical School and attended John S. Gordon's Saturday morning classes. Became an apprentice with Laidlaw Lithographing Company.
- 1915 Moved back to Toronto. Studied at Toronto Central Technical School under Alfred Howell and studied painting with Harry Britton.
- 1919 Became apprenticed to Franklin Carmichael at Rous and Mann, Toronto; under Carmichael's guidance devoted increasing spare time to sketching. Was introduced to the Arts and Letters Club and met George Reid, Robert Gagen and members of the Group of Seven.
- 1920 Attended Ontario College of Art and studied, among others, with J.W. Beatty. With Carmichael's encouragement, went on extended sketching trip to Lake Rosseau.
- 1921 Began exhibiting with the Graphic Arts Club, later the Canadian Society of Graphic Art.
- 1923 Became a member of the Canadian Society of Painter-Etchers and Engravers and the Ontario Society of Artists. First major painting, "*Clearing*," exhibited in the O.S.A. show that year and sold to The National Gallery of Canada.
- 1926 Became a member of the Group of Seven, replacing Frank H. Johnston, and founded, with Carmichael and Fred Brigden, the Canadian Society of Painters in Water Colour. Elected an Associate of The Royal Canadian Academy (A.R.C.A.)
- 1927 Joined firm of Sampson Matthews as a designer, becoming art director in 1942. From 1946 until his retirement in 1957, was Vice-President and Art Director of the company.
- 1928 Went on sketching trip to Lake Superior with Carmichael, Lawren Harris and A.Y. Jackson.
- 1933 On the dissolution of the Group of Seven, became a founding member of The Canadian Group of Painters.
- 1939 Appointed a member of the War Records Committee, World War II, a position he held until 1945.
- 1940 Elected President of the Ontario Society of Artists, an office held until 1945.
- 1940 Elected to full membership in The Royal Canadian Academy (R.C.A.)
- 1948 Elected President of the Academy, an office he held until 1952. Served as Chairman of the Council of The Ontario College of Art.
- 1948 Province of Ontario Award.
- 1949 Honourary Member—National Academy of Design—New York.
- 1955 Became Vice-President of the Art Gallery of Toronto (now The Art Gallery of Ontario), an office he held until 1959.
- 1955 Gold Medal—Association of Canadian Advertisers.
- 1956 Designed postage stamps honouring the Canadian Pulp and Paper industry and the Canadian mining industry.
- 1957 Gold Medal—University of Alberta National Award for Painting and related Arts.
- 1959 Became a full-time artist. Established an association with The Roberts Gallery, Toronto, and had subsequent one-man exhibitions in 1962, 1965, 1968, 1972, 1975 and 1978.
- 1960 Appointed Chairman of the Art Committee of the O'Keefe Centre, Toronto, serving until 1972.
- 1962 Became a consultant to the Ontario Provincial Police on matters of forged paintings.
- 1967 Awarded silver medal marking Canada's Centennial year.
- 1970 Awarded Royal Canadian Academy of Arts medal and Doctor of Laws, Honoris Causa, University of Western Ontario, London, Ontario.
- 1971 Awarded Degree of Doctor of Laws, Honoris Causa, University of Saskatchewan, Regina. A retrospective exhibition was organised and held at The McMaster University Art Gallery, Hamilton, November 10-December 11.
- 1973 Awarded City of Toronto Award of Merit for distinguished public service.
- 1973 Fellow of the Ontario College of Art.
- 1974 A lake in Curtain Township, District of Sudbury, Ontario, named *Casson Lake* in his honour and a township near Thessalon, Ontario, was named *Casson Township*.
- 1975 Awarded Degree of Doctor of Laws, Honoris Causa, University of Toronto.
- 1977 Award Silver Jubilee Medal.
- 1978 Retrospective exhibition organized by the Art Gallery of Windsor.



Morning Mist, Rouge River, Québec 1971

LENDERS TO THE EXHIBITION

Art Gallery of Hamilton, Ontario
Art Gallery of Ontario, Toronto, Ontario
Art Gallery of Windsor, Ontario
Basilian Fathers, University of St. Michael's
College, University of Toronto, Ontario
Beaverbrook Art Gallery, Fredericton, New Brunswick
Miss Daphne Eleanor Brown, Toronto, Ontario
F. Bruce Brown, Toronto, Ontario
Mrs. G. Allan Burton, Toronto, Ontario
Canada Packers Ltd., Toronto, Ontario
Canadian Pulp and Paper Association, Montreal, P.Q.
Canadian War Museum, Ottawa, Ontario
Mrs. Margaret Casson, Toronto, Ontario
Faculty Club, University of Toronto, Ontario
Mr. and Mrs. Fraser M. Fell, Don Mills, Ontario
Mrs. Douglas Hall, Toronto, Ontario
Mr. and Mrs. J. Hanson, Toronto, Ontario
Dr. and Mrs. F. R. Joubin, Toronto, Ontario
Mr. and Mrs. Neil J. Kernaghan
London Public Library and Art Museum, London, Ontario
Mr. and Mrs. C.A.G. Matthews, Toronto, Ontario

Reta and Max Merkur, Don Mills, Ontario
McMichael Canadian Collection, Kleinburg, Ontario
Montreal Museum of Fine Arts, Montreal, P.Q.
The National Gallery of Canada, Ottawa, Ontario
Mrs. A.R. Oliver, Willowdale, Ontario
Mr. and Mrs. John H. Pollock, Toronto, Ontario
The Roberts Gallery, Toronto, Ontario
Sarnia Public Library and Art Gallery, Sarnia, Ontario
Mr. and Mrs. Fred Schaeffer, Thornhill, Ontario
Bruce Scythes, Fergus, Ontario
Eleanor and Mendy Sharf, Toronto, Ontario
Robert Sharf, Willowdale, Ontario
Rosslyn and Fred Sharf, Willowdale, Ontario
Theo Smith, Toronto, Ontario
Toronto-Dominion Bank, Toronto, Ontario
Toronto Star Newspaper Ltd., Toronto, Ontario
Hiram Walker & Sons Limited, Walkerville, Ontario
Mr. and Mrs. Jack Wildridge, Toronto
Professor and Mrs. Peter Wilkinson, Windsor, Ontario
Jennings D. Young, Toronto
and private lenders



Below Ragged Falls 1976

PUBLIC COLLECTIONS INCLUDE:

Agnes Etherington Art Centre, Queen's University, Kingston
Annesley Hall, University of Toronto
The Arts & Letters Club, Toronto
Art Gallery of Hamilton
Art Gallery of Ontario, Toronto
Art Gallery of Windsor
H.B. Beal Technical School, London, Ontario
Canadian War Museum, Ottawa
Faculty Club of University of Toronto
Hart House, University of Toronto
Lawrence Park Collegiate, Toronto
Lindsay Collegiate Vocational Institute, Ontario
London Regional Art Gallery, Ontario
Los Angeles County Museum, California
McIntosh Art Gallery, University of Western Ontario, London
The McMichael Canadian Collection, Kleinburg, Ontario
The Montreal Museum of Fine Arts
Mount Allison University, Sackville, New Brunswick
The National Gallery of Canada, Ottawa
The Norman MacKenzie Art Gallery, University of Regina
Pickering College, Newmarket, Ontario
Queen's Park, Toronto
The Robert McLaughlin Gallery, Oshawa
R.C.A.F. Station, Clinton, Ontario
St. Michael's College, University of Toronto
The Sarnia Public Library and Art Gallery, Ontario
Sir George Williams Art Galleries, Concordia University, Montreal
The Toronto Dominion Bank
The Tom Thomson Memorial Gallery and Museum of Fine Art,
Owen Sound, Ontario
University of Guelph Art Gallery, Ontario
University of Victoria



High Water 1967

Abbreviations:

O.S.A. Ontario Society of Artists
R.C.A. Royal Canadian Academy
C.N.E. Canadian National Exhibition
C.S.P.W.C. Canadian Society of Painters in
Watercolour
C.G.P. Canadian Group of Painters
C.S.G.A. Canadian Society of Graphic Art

APPENDIX A: ONE- TO SEVEN-PERSON EXHIBITIONS

1920

one-person:

The Arts & Letters Club, Toronto. Fall 1920. [no catalogue]

1926

seven-person:

The Art Gallery of Toronto. *Exhibitions of the Group of Seven & Art in French Canada*. 7th/8th-31st May 1926. [catalogue published]

1928

seven-person:

The Art Gallery of Toronto. *Catalogue of an [6th] Exhibition of Canadian Paintings by the Group of Seven and Etch Robert F. Logan*. February 1928. [catalogue published]

1930

seven-person:

The Art Gallery of Toronto. *Catalogue of an [7th] Exhibition of the Group of Seven . . .* April 1930. [catalogue published]

1931

seven-person:

The Art Gallery of Toronto. *Catalogue of an Exhibition of Seascapes and Water-Fronts and an [8th] Exhibition by the Group of Seven*. December 1931. [catalogue published]

1935

four-person:

J. Merritt Malloney Galleries [Toronto.] *Exhibition of Paintings: A.Y. Jackson, Fred. S. Haines, Frank Carmichael, A.J. Casson*. 9th-30th March 1935. [catalogue published]

1936

seven-person:

Retrospective Exhibition of Painting by the Group of Seven 1919-1933. The National Gallery of Canada, Ottawa: 1936; The Art Gallery of Toronto: 15th May-15th June 1936. [catalogue published]

1940

four-person:

The Art Gallery of Toronto. *B. Brooker, Frank Carmichael, A.J. Casson, L.A.C. Panton*. January 1940. [catalogue published]

1949

two-person:

London Public Library and Art Museum, Ontario. *Paintings by A.J. Casson and L.A.C. Panton*. From 25th November 1949.

1951

one-person:

Victoria College, University of Toronto. From 27th September 1951.

1953

one-person:

Pickering College, Newmarket. *A.J. Casson: Exhibition of Watercolours and Sketches*. 14th February-1st March 1953.

1959

one-person:

Roberts Gallery, Toronto. *A.J. Casson, R.C.A., O.S.A., N.A.* 6th-21st March 1959. [no catalogue]

1960

one-person:

Roberts Gallery, Toronto. *A.J. Casson: Early Oil Sketches 1917-1932*. 20th September-3rd October 1960. [no catalogue]

1962

one-person:

Roberts Gallery, Toronto. *A.J. Casson: Recent Paintings*. 14th-24th November 1962. [no catalogue]

1965

one-person:

Roberts Gallery, Toronto. *A.J. Casson: Recent Paintings*. 10th-20th November 1965. [no catalogue]

1967

one-person:

Roberts Gallery, Toronto. 20th-31st May 1967. [no catalogue]

1968

one-person:

Roberts Gallery, Toronto. *A.J. Casson: New Paintings*. 18th-30th November 1968. [no catalogue]

1971

one-person:

McMaster University Art Gallery, Hamilton. *A.J. Casson Retrospective*. 10th November-11th December 1971. [catalogue published]

1972

one-person:

Roberts Gallery, Toronto. *A.J. Casson: Paintings, Sketches, Drawings*. 8th-18th November 1972. [no catalogue]

1974

one-person:

The Arts & Letters Club, Toronto. 1974.

1975

one-person:

Roberts Gallery, Toronto. *A.J. Casson*. 16th-20th December 1975. [no catalogue]

1977

one-person:

Civic Auditorium, Brockville. *A.J. Casson*. 8th-22nd May 1977. [catalogue published]

1978

one-person:

Roberts Gallery, Toronto. *A.J. Casson: Recent Paintings*. 8th-18th February 1978. [no catalogue]

APPENDIX B: MAJOR GROUP EXHIBITIONS

1921

Art Museum of Toronto. 49th OSA. 1921. Paintings (p. 6): no. 22 *The Valley—Spring* \$100

Toronto. CNE. 27th August-10th September 1921. International Graphic Art (p. 60): no. 104 *The Willow* \$10; no. 105 *Up North* \$20; no. 106 *The North Wind* \$10; no. 107 *Three for Teb* \$20

1922

The Art Gallery of Toronto. 50th OSA. 1922. Paintings (p. 9): no. 25 *Smoke Haze* \$150; no. 26 *The Red Cup* \$35

Toronto. CNE. 26th August-9th September 1922. Canadian Paintings (p. 30): no. 201 *The Red Cup*; no. 202 *Petunias* \$25. International Graphic and Applied Art (p. 56): no. 455 *Morgan's Bay* block print, \$9.50 [repr. p. 57]; no. 456 *March* block print, \$9.50; no. 457 *Autumn* block print, \$9.50; no. 458 *Oriental Poppies* block print, \$9.50; no. 459 *Muskoka Landscape* block print, \$9.50; no. 460 *Pines* block print, \$9.50.

Art Association of Montreal. 44th RCA. 16th November-16th December 1922. Oil Paintings, Water Colours and Pastels (p. 8): no. 27 *Smoke Haze*. Etchings, Drawings and Designs (p. 20): no. 247 *Oriental Poppies* block print

1923

The Art Gallery of Toronto. 51st OSA. 10th March-8th April 1923. (p. 7): no. 25 *Clearing* \$250; no. 26 *Petunias* \$30; no. 27 *Approaching Night* \$125

Toronto. CNE. 25th August-8th September 1923. Canadian Artists (p. 21): no. 147 *Spring Sunshine* \$250

The Art Gallery of Toronto. OSA, *Annual Small Picture Exhibition*. From 20th October 1923. No. 23 *Morning, Lake Kushog* \$35; no. 34 *Evening, Lake Kushog* \$35; no. 35 *Farm, Haliburton* \$35; no. 36 *Beaver Meadow* \$35; no. 37 *Dead Birch* \$35; no. 38 *The Edge of the Wood* \$35; no. 39 *Cloud Shadows* \$35
The Art Gallery of Toronto. 45th RCA. 22nd November 1923-2nd January 1924. Oil Paintings, Water Colours and Pastels (p. 8): no. 23 *Grey Day, Lake Kushog*; no. 24 *Early Morning*

1924

London, Eng. *British Empire Exhibition*. 1924. Canadian Section of Fine Arts (p. 10): no. 29

Clearing oil; no. 30 *Morgan's Bay* block print; no. 31 *Oriental Poppies* block print; no. 32 *March* block print; no. 33 *The North Wind* block print; no. 34 *Three for Ten* block print; no. 35 *The Old Willow* block print (Colln.: The National Gallery of Canada)
The Art Gallery of Toronto. 1st CSGA. January 1924. (p. 6): no. 40 *Decorative illustration* tempera
The Art Gallery of Toronto. 52nd OSA. 8th March-8th April 1924. (p. 7): no. 28 *Ice Hummocks* \$300

Toronto. CNE. 23rd August-6th September 1924. Canadian Artists (p. 38): no. 243 *Ice Hummocks* \$300; no. 244 *Grey Day, Lake Kushog* \$400. Small Pictures (p. 53): no. 333 *Flower Study* \$35; no. 334 *Evening* \$35; no. 335 *Church at Swansea* \$35

The Robert Simpson Co. Art Galleries, Toronto. OSA, *Annual Small Picture Exhibition*. 8th-22nd November 1924. No. 20 *Autumn in the Valley* \$75; no. 21 *The Barrie Road at Holland Landing* \$35; no. 22 *On the Weston Road* \$45; no. 24 *Snake Island* \$40; no. 25 *A Cool Day* \$40; no. 26 *Sunrise* \$35

1925

Palace of Arts, Wembley Park, London, Eng. *British Empire Exhibition*. 1925. Canadian Section of Fine Arts (p. 6): *Grey Day, Lake Kustog* [sic] oil; *Ice Hummocks* oil

The Art Gallery of Toronto. 2nd CSGA. February 1925. (p. 10): no. 76 *Elizabethan Ship* tempera; no. 77 *Day's End* block print, \$8

The Art Gallery of Toronto. 53rd OSA. 7th-29th March 1925. (p. 7): no. 27 *Swansea* \$35; no. 28 *Summer Landscape* \$175; no. 29 *Autumn Afternoon* \$350 [repr. p. 24]; no. 30 *Afterglow* \$35

Toronto. CNE. 29th August-12th September 1925. Canadian Paintings (p. 38): no. 251 *Autumn Afternoon* \$350 [repr. p. 39]; no. 252 *Lake Kushog* \$35; no. 253 *Late Afternoon* \$35. Small Pictures (p. 54): no. 373 *Pasture Land* \$35

Art Association of Montreal. 47th RCA. 19th November-20th December 1925. Oil Paintings, Water Colours and Pastels (p. 8): no. 25 *A Northern Lake*; no. 26 *Summer Landscape*. Etchings, Drawings and Designs (p. 24): no. 284 *The Old Willow* block print

The Robert Simpson Co. Art Galleries, Toronto. OSA, *Annual Small Picture Exhibition*. 24th November-5th December 1925. (p. 3): no. 27 *Across the Lake* \$35; no. 28 *Waterfall* \$35; no. 29 *Farmhouse* \$35; no. 30 *The Narrows* \$35; no. 31 *Birches* \$35; no. 32 *Meadow* \$35; no. 33 *Before Rain* \$40

1926

The National Gallery of Canada, Ottawa. 1st

Exhibition of Canadian Art. 21st January-28th February 1926. (p. 7): no. 20 *Summer Landscape* oil, \$175; no. 21 *A Northern Lake* oil, \$350

The Art Gallery of Toronto. 54th OSA. 6th March-5th April 1926. (p. 10): no. 45 *Early Morning* \$200

The Art Gallery of Toronto. 1st CSPWC. April 1926. (p. 45): no. 543 *A Breezy Day* \$80; no. 544 *Winter on the Don* \$100 [repr. p. 49]; no. 545 *The House in the Valley* \$75; no. 546 *Wood Interior* \$35; no. 547 *Wood Interior* \$40; no. 548 *Summer Evening* \$35
Toronto. CNE. 28th August-11th September 1926. Canadian Paintings (p. 36): no. 176 *Before Rain* \$250. Small Pictures (p. 47): no. 249 *Church of York Mills* \$40; no. 250 *Near Norval* \$35; no. 251 *Old Barn* \$35. Canadian Paintings in Water Colour (p. 58): no. 493 *Winter on the Don* \$100 [repr. p. 60]

The Art Gallery of Toronto. 48th RCA. 18th November 1926-2nd January 1927. Oil Paintings, Water Colours and Pastels (p. 8): no. 18 *Sunrise* [\$400] [repr.]; no. 19 *Birches* water colour [\$100]

The Art Gallery of Toronto. OSA, *Annual Small Picture Exhibition*. 26th November-12th December 1926. (p. 2): no. 314 *Sunset at Rosseau* \$35; no. 315 *On the Credit River* \$35; no. 316 *Autumn* \$35; no. 317 *Summer Sky* \$35; no. 318 *Farm, near York Mills* \$35; no. 319 *A Northern Sunset* \$35

1927

The National Gallery of Canada, Ottawa. 2nd *Exhibition of Canadian Art*. 11th January-28th February 1927. (p. 8): no. 40 *Afternoon Sky* oil; no. 41 *Cool Weather* oil; nos. 42-47 *Six Sketches* oils; no. 48 *The House in the Valley* water colour; no. 49 *Wood Interior* water colour

The Art Gallery of Toronto. 55th OSA. 4th-27th March 1927. Oils (p. 5): no. 15 *Houses at Rosseau* \$250

Musée du Jeu de Paume, Paris. *Exposition d'Art Canadien*. 11th April-11th May 1927. (p. 18): no. 21 *Jour gris, Lac Kustog* [sic]; no. 22 *La Banquise*; no. 23 *Temps froid* [repr.]

Toronto. CNE. 27th August-10th September 1927. Canadian Paintings: no. 131 *Houses at Rosseau* \$250. Small Canadian Pictures: no. 315 *Early Evening* \$35; no. 316 *Old Farm* \$35; no. 317 *Snow on Pines* \$35. Canadian Water Colours: no. 491 *Housetops—Winter* \$125; no. 492 *On the Speed River* \$125; no. 493 *Old Stores—Guelph* miniature \$10

The Art Gallery of Toronto. 2nd CSPWC. November 1927. (p. 3): no. 21 *Hillside Village* \$125; no. 22 *Old Lime Kilns* \$100; no. 23 *Housetops in the Ward* \$100; no. 24 *In Rosseau* \$35; no. 25 *A Caledon*

Hillside \$35; no. 26 *Storm Breaking* \$35; no. 27 *Near Rosseau* \$35

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1927. (p. 4): no. 22 *In Rockwood* \$75; no. 23 *Caledon Hills* \$35; no. 24 *Old Lime Kiln* \$35; no. 25 *Rockwood* \$35; no. 26 *Credit Forks* \$35; no. 27 *Near Inglewood* \$35

1928

The National Gallery of Canada, Ottawa. *3rd Exhibition of Canadian Art*. 24th January–28th February 1928. *Sunrise* oil; *Hillside village* water colour; *Old lime kilns* water colour; *House-tops in the ward* water colour

The Art Gallery of Toronto. *56th OSA*. 3rd March–8th April 1928. Oils and Pastels (p. 5): no. 14 *Mill Houses* \$250; no. 15 *Autumn Hillside* \$40; no. 16 *Belfountain* \$40

Toronto. *CNE*. 24th August–8th September 1928. Canadian Paintings: no. 335 *October* \$450.

Canadian Water Colours: no. 398 *Hillside Village* \$125 [repr.]. Canadian Small Paintings: no. 430 *Caledon Hills* \$35; no. 431 *Autumn Landscape* \$35

The Buffalo Fine Arts Academy, Albright Art Gallery. *Exhibition of Paintings by Canadian Artists*. 14th September–14th October 1928. (p. 5): no. 8 *Mill Houses*; no. 9 *Houses at Rosseau*; no. 10 *Ontario Village*; no. 11 *Sunrise I*; no. 12 *Sunrise II*; no. 13 *Cool Weather*; no. 14 *Early Morning, Lake Kusbog* [sic]

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. November 1928. (p. 13): no. 127 *Swamp in Autumn* \$35; no. 128 *Early Spring* \$35 [repr. p. 16]; no. 129 *Old Quarry, Rockwood* \$35; no. 130 *Near Credit Forks* \$35; no. 131 *Hilltop* \$35; no. 132 *Poplar and Sumac* \$35

1929

The National Gallery of Canada, Ottawa. *4th Exhibition of Canadian Art*. 1929. (p. 6): no. 22 *Mill Houses* oil; no. 23 *October* oil

The Art Gallery of Toronto. *57th OSA*. March 1929. Oils, Water Colours and Pastels (p. 7): no. 40 *Coldwell Bay* \$200

The Art Gallery of Toronto. *3rd CSPWC*. April 1929. (p. 9): no. 118 *The Village Store* \$175; no. 119 *Autumn* \$100; no. 120 *Rockwood* \$75; no. 121 *After the Shower* \$35; no. 122 *Brick-Kiln, Interior* \$35; no. 123 *An Old House* \$35; no. 124 *A Village* \$35

Toronto. *CNE*. 23rd August–7th September 1929. Canadian Paintings and Sculpture: no. 407 *Coldwell Bay* \$200. Canadian Water Colours: no. 485 *Rockwood* \$75; no. 486 *After the Shower* \$35; no. 487 *A Village* \$35. Canadian Small Paintings: no. 541 *Old Mill at Cheltenham* \$35; no. 542 *Hilltop* \$35; no. 543 *Winter Road* \$35

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. November 1929. (p. 11): no. 65 *Street in Norval* \$35; no. 66 *Maple* \$35; no. 67 *Houses in Severn Bridge* \$35; no. 68 *Severn Bridge* \$35; no. 69 *Muskoka Bay* \$35; no. 70 *Mount Premier* \$35

1930

The National Gallery of Canada, Ottawa. *5th Exhibition of Canadian Art*. 1930. (p. 6): no. 25 *Colwell* [sic] Bay oil; no. 26 *Ontario Village* oil

The Art Gallery of Toronto. *58th OSA*. March 1930. Oils, Water Colours and Pastels (p. 7): no. 27 *The Land of Lakes* \$400 [repr. p. 6]

The Art Gallery of Toronto. *4th CSPWC*. April 1930. (p. 11): no. 144 *Saturday Afternoon* \$150; no. 145 *Late Afternoon, Muskoka Bay* \$75; no. 146 *The Village Store* \$75; no. 147 *Rockwood* \$35; no. 148 *House in Brimstone* \$35; no. 149 *Ospringle* \$35; no. 150 *Near Credit Forks* [sic] \$35

Toronto. *CNE*. 22nd August–6th September 1930. Fine Arts (p. 10): no. 22 *The Land of Lakes* \$400. Water Colours (p. 40): no. 263 *House at Haliburton* \$150; no. 264 *Lake Mazinaw* \$150 [repr. p. 41]; no. 265 *Approaching Storm, Lake Superior* \$175; no. 266 *Early Summer, Norval* \$75. Small Pictures (p. 48): no. 354 *Credit Forks* \$40; no. 355 *March* \$35; no. 356 *Head Lake—Haliburton* \$35; no. 357 *Light Pools—Lake Superior* \$35

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1930. (p. 3): no. 413 *Sundown, Pine Lake* \$35; no. 414 *West Guildford* \$35; no. 415 *Old House, Haliburton* \$35; no. 416 *First Snow, White River* \$35; no. 417 *On Lake Kushog* \$35; no. 418 *October, Haliburton* \$35

1931

The National Gallery of Canada, Ottawa. *6th Exhibition of Canadian Art*. 1931. (p. 8): no. 39 *Hills at Port Coldwell* water colour; no. 40 *Old Mill, Elora* water colour; no. 41 *Approaching Storm, Lake Superior* water colour

The Art Gallery of Toronto. *59th OSA*. March 1931. (p. 7): no. 26 *Old Store at Salem* \$250 [repr. p. 6]; no. 27 *Parry Sound* \$350

Toronto. *CNE*. 28th August–12th September 1931. Canadian Paintings in Oil (p. 67): no. 378 *Old Store at Salem* \$250. Canadian Water Colours (p. 85): no. 528 *Early Evening, near Elora* \$35; no. 529 *Lake Mazinaw* \$150; no. 530 *Winter Road* \$150; no. 531 *West Guildford* \$150. Canadian Small Pictures (p. 91): no. 601 *Street in Elora* \$35; no. 602 *The Orange Hall, Elora* \$35; no. 603 *The Blacksmith's Shop, Elora* \$35; no. 604 *Parry Sound* \$35

The Buffalo Fine Arts Academy, Albright Art Gallery. *Catalog of the Foreign Section of the First*

Baltimore Pan-American Exhibition of Contemporary Paintings. October 1931. Canada (p. 5): no. 3 *House on Parry Sound*

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. November 1931. (p. 11): no. 11) no. 151 *Autumn Woodland* \$35; no. 152 *House—Parry Sound* \$35; no. 153 *House—Parry Sound* \$35; no. 154 *In Alton* \$35; no. 155 *The Old Ford* \$35; no. 156 *Wabanic* \$35

1932

The National Gallery of Canada, Ottawa. *7th Exhibition of Canadian Art*. 1932. (p. 7): no. 37 *Old Store at Salem* oil; no. 38 *Parry Sound* oil; no. 39 *October; Lake Superior* oil

The Art Gallery of Toronto. *60th OSA*. March 1932. (p. 7): no. 21 *House on Parry Sound* oil, \$300; no. 22 *A Northern Farm* water colour, \$150

Toronto. *CNE*. 26th August–10th September 1932. Canadian Painting in Oil (p. 28): no. 92 *House on Parry Sound* \$300. Canadian Small Pictures (p. 49): no. 187 *A Street in Parry Sound* \$35; no. 188 *Autumn Woodland* \$35; no. 189 *The Red House* \$35. Canadian Water Colours (p. 74): no. 470 *A Northern Farm* \$150 [repr. p. 77]

The Art Gallery of Toronto. *53rd RCA*. 4th–30th November 1932. Oil Paintings, Water Colours and Pastels (p. 8): no. 24 *Old Farmhouse near Maple* water colour, \$125

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1932. (p. 9): no. 120 *Old Shingled House* \$35; no. 121 *Church at Teston* \$35; no. 122 *House in Parry Harbour* \$35; no. 123 *March Snow* \$35; no. 124 *Late Snow* \$35; no. 125 *In Uxbridge* \$35

1933

The National Gallery of Canada, Ottawa. *8th Exhibition of Canadian Art*. 1933. p. 7): no. 36 *House on Parry Sound* oil; no. 37 *Old Farmhouse near Maple* water colour

The Art Gallery of Toronto. *61st OSA*. March 1933. (p. 4): no. 28 *Anglican Church at Magnetawan* \$350 [repr. p. 6 as 'The Anglican Church at Magnetawan']; no. 29 *The Village Street* water colour, \$100

The Art Gallery of Toronto. *6th CSPWC*. April 1933. (p. 9): no. 67 *Rapids on the Magnetawan* \$100; no. 68 *Whitestone Lake* \$100; no. 69 *Autumn Landscape; Lake Superior* \$125; no. 70 *On the Don, Winter* \$100

Toronto. *CNE*. 25th August–9th September 1933. Department of Water Colours (p. 43): no. 198 *The Village Street* \$100; no. 199 *Old Farmhouse near Maple* \$125 [repr. p. 42]

The Art Gallery of Toronto. *CGP*. November 1933. Member's Works: no. 11 *Elms*; no. 12 *Thunderstorm*
 Art Association of Montreal. *54th RCA*. 16th November-17th December 1933. Oil Paintings, Water Colours and Pastels (p. 8): no. 28 *Old Farmhouse near Maple* water colour, \$125; no. 29 *Mill in Winter* water colour, \$125

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1933. (p. 9): no. 133 *Farm near Magnetawan* \$35; no. 134 *Old Houses, Magnetawan* \$35; no. 135 *Hotel at Elora* \$35; no. 136 *Mill at Elora* \$35; no. 137 *Old Houses, Parry Sound* \$35

1934

Art Association of Montreal. *CGP*. 1st-21st January 1934. Member's Works: no. 10 *Elms*; no. 11 *Thunderstorm*

The Art Gallery of Toronto. *62nd OSA*. March 1934. (p. 6): no. 18 *October Morning* \$250

The Art Gallery of Toronto. *7th CSPWC*. April 1934. (p. 7): no. 138 *Mill in Winter* \$125; no. 139 *Village Street* \$100; no. 140 *Road near Lloydtown* \$100
 Toronto. *CNE*. 24th August-8th September 1934. Canadian Painting (p. 46): no. 290 *Anglican Church at Magnetawan* \$350 [repr. p. 45]. Department of Small Pictures (p. 74): no. 470 *Road near Lloydtown* \$35; no. 471 *Passing Storm* \$35; no. 472 *On the Magnetawan* \$35

The Art Gallery of Toronto. *55th RCA*. 2nd November-3rd December 1934. Oil Paintings, Water Colours and Pastels (p. 8): no. 40 *Mill Town* \$250

Eaton's Fine Art Galleries, Toronto. *OSA, Annual Small Picture Exhibition*. December 1934. No. 10 *Harvest Time* \$35; no. 11 *Autumn Afternoon* \$35; no. 12 *In Lloydtown* \$35

1935

The Art Gallery of Toronto. *63rd OSA*. March 1935. (p. 7): no. 26 *Autumn Evening* 60 x 40 in., \$400

The Art Gallery of Toronto. *8th CSPWC*. April 1935. (p. 4): no. 23 *Canal Rapids, Magnetawan River* 14 x 16 in., \$75; no. 24 *Summer Storm* 17 x 20 in., \$100 [repr. p. 4]; no. 25 *Old Mill* 14 x 16 in., \$75

Toronto. *CNE*. 23rd August-7th September 1935. Canadian Fine Art (p. 40): no. 212 *Thunderstorm* \$300. Canadian Water Colours (p. 72): no. 422 *Canal Rapids—Magnetawan River* \$75; no. 423 *Saplings—Autumn* \$135. Canadian Small Pictures (p. 80): no. 518 *Harvest Time* \$35; no. 519 *Farm Gate* \$35; no. 520 *Autumn Sketch* \$35 [repr.]

Art Association of Montreal. *56th RCA*. 21st November-22nd December 1935. Oil Paintings, Water Colours and Pastels (p. 8): no. 38 *Old Store at Salem* \$250; no. 39 *Mill Town* \$250

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1935. (p. 3): no. 13 *Saplings, Autumn* \$35; no. 14 *Rain and Wind* \$35; no. 15 *Log Farmhouse* \$35; no. 16 *The Narrows* \$35

1936

Circulating exhibition through The National Gallery of Canada; Ottawa. *Exhibition of Contemporary Canadian Painting*. 1936. (p. 8): no. 11 *Winter Afternoon* water colour; no. 12 *Church at Magnetawan* [repr.]

The Art Gallery of Toronto. *CGP*. January 1936. Member's Works (p. 7): no. 17 *Aftermath* \$325

The Art Gallery of Toronto. *64th OSA*. March 1936. (p. 9): no. 42 *The Little Farmhouse* 37 x 45 in., \$350

The Art Gallery of Toronto. *9th CSPWC*. April 1936. (p. 4): no. 32 *Village Store* 14 x 16 in., \$50; no. 33 *The Little White Church* 14 x 16 in., \$50; no. 34 *Northern Lake, Morning* 17 x 20 in., \$90

Toronto. *CNE*. 28th August-12th September 1936. Canadian Fine Art (p. 42): no. 227 *October Evening* \$400 [repr. p. 46]. Canadian Small Pictures (p. 75): no. 518 *Saplings—Autumns* \$35; no. 519 *Log Farmhouse* \$35; no. 520 *Storm* \$35

The Art Gallery of Toronto. *57th RCA*. From 6th November 1936. Oil Paintings, Water Colours and Pastels (p. 10): no. 47 *Fire Haze* \$225

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1936. (p. 3): no. 163 *Autumn Evening* \$35; no. 164 *Village Street* \$35; no. 165 *After Storm* \$35; no. 166 *Village Church* \$35

1937

The Art Gallery of Toronto. *65th OSA*. March 1937. (p. 7): no. 32 *The Little Waterfall* \$75; no. 33 *Passing Storm—October* \$75; no. 34 *The Village Mill* \$300

The Art Gallery of Toronto. *10th CSPWC*. April 1937. (p. 4): no. 22 *Still Life* \$100; no. 23 *Springtime* \$60; no. 24 *The White Forest* \$60

Royal Institute Galleries, London, Eng. *Exhibition of Paintings, Drawings and Sculpture by Artists of the British Empire Overseas*. 8th-29th May 1937. (p. 9): no. 4 *Old Store at Salem* oil

Toronto. *CNE*. 27th August-11th September 1937. Canadian Fine Art (p. 34): no. 147 *The Village Mill* \$350 [repr. p. 35]. Canadian Water Colours (p. 57): no. 261 *Summer Storm* \$100. Canadian Small Pictures (p. 68): no. 340 *Fire Haze* \$35; no. 341 *October Evening* \$35; no. 342 *The Little Waterfall* \$75. Canadian Graphic Art (p. 92): no. 646 *Illustration*

N.F.S.; no. 647 *Illustration* N.F.S. (Colln.: *MacLeans's*)

CGP. The Art Gallery of Toronto: November 1937; Art Association of Montreal: January 1938. Works of Members (p. 12): no. 15 *The Village Store* \$350
 Art Association of Montreal. *58th RCA*. 18th November-17th December 1937. Oil Paintings, Water Colours and Pastels (p. 8): no. 41 *The Village Mill* \$350; no. 42 *Passing Storm, October* \$75

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. December 1937. Casson, A.J.: no. 1 *Magnetawan Village* \$35; no. 2 *Mill at Washago* \$35; no. 3 *Houses—Washago* \$35; no. 4 *Storm* \$35

1938

The Tate Gallery, London, Eng. *A Century of Canadian Art*. 1938. (p. 12): no. 30 *Pike Lake* water colour, 17 x 20¼ in. (Colln.: R. S. McLaughlin); no. 31 *Old House, Parry Sound* 37 x 45 in.; 32 *The Mill in Winter* water colour, 17 x 20¼ in.

The Art Gallery of Toronto. *66th OSA*. March 1938. (p. 6): no. 39 *The White Village* 34 x 45 in., \$375
 Toronto. *CNE*. 26th August-10th September 1938. Canadian Fine Art (p. 32): no. 131 *The White Village* \$350 [repr. p. 34]. Canadian Water Colours (p. 68): no. 409 *Grey Morning in March* \$100. Canadian Small Pictures (p. 80): no. 507 *October Afternoon* \$35; no. 508 *Grey Day* \$35; no. 509 *Street in Terra Cotta* \$35

Circulating exhibition through Albright Art Gallery, Buffalo. *Great Lakes Exhibition*. November 1938-May 1939. No. 152 *Autumn Evening* oil
 The Art Gallery of Toronto. *59th RCA*. 18th November-18th December 1938. Oil Paintings, Water Colours and Pastels (p. 8): no. 37 *Street in Glen Williams* \$350

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. From 16th December 1938. *Sunset* \$35; *Summer Storm* \$35; *Farmhouse at Sundown* \$35; *Old Barn* \$35

1939

Gloucester, Eng. *Exhibition of Water Colours by Canadian Artists & Memorial Exhibition of the Drawings & Paintings of Alfred Thornton 1863-1939*. 1939. No. 14 *Summer Storm* \$18

New York World's Fair. *Canadian Art*. Canadian Group of Painters. 1939. (p. 8): no. 11 *Autumn Evening* \$400

The Art Gallery of Toronto. *67th OSA*. 3rd-29th March 1939. (p. 7): no. 26 *Golden October* \$350

The Art Gallery of Toronto. *12th CSPWC*. April 1939. (p. 2): *Wood Interior* \$50; *Amaryllis* \$50; *Winter Evening* \$75

New York World's Fair. *Canadian Art*. Royal Canadian Academy of Arts. 1st-15th June 1939. (p. 7): no. 14 *The White Village* 34 x 45 in., \$300

New York World's Fair. *Canadian Art*. The Canadian Society of Painters in Water Colour, The Sculptors' Society of Canada. 19th June-31st July 1939. The Canadian Society of Painters in Water Colour (p. 9): no. 26 *Hillside Village* 20 $\frac{1}{4}$ x 17 $\frac{1}{4}$ in., N.F.S. (Colln.: The Art Gallery of Toronto); no. 27 *Mill Lake* 17 x 20 $\frac{1}{4}$ in., \$100

Toronto. CNE. 25th August-9th September 1939. Canadian Fine Art (p. 15): no. 43 *Golden October* \$350 [repr. p. 17]

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. November-December 1939. *Log Barn*, *Haliburton* \$35; *Farmhouse* \$35; *House at Terra Cotta* \$35; *Summer Afternoon* \$35

Art Association of Montreal. 60th RCA. 16th November-16th December 1939. Oil Paintings, Water Colours and Pastels (p. 8): no. 39 *Golden October* \$350

1940

Toronto. CNE. 1940. Paintings: *Country Crisis* \$375
The Art Gallery of Toronto. 13th CSPWC. February 1940. *Country Store* \$75; *Before the Storm* \$90

The Art Gallery of Toronto. 68th OSA. 1st-31st March 1940. (p. 6): no. 24 *Country Crisis* \$350 [repr. p. 10 erroneously as by H.J. Casson]; no. 25 *Summer Sun* \$200

The Art Gallery of Toronto. 61st RCA. 11th October-11th November 1940. Oil Paintings, Water Colours and Pastels (p. 9): no. 31 *Winter's End* \$350 [repr. p. 9]

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. 15th November-15th December 1940. (p. 29): no. 220 *Sundown* \$35; no. 221 *The Pool* \$35; no. 222 *Boathouse*, *Redstone* \$35; no. 223 *Redstone Lake* \$35

1941

Toronto. CNE. 1941. Paintings: *The Little Bay* \$300

The Art Gallery of Toronto. 69th OSA. 7th-31st March 1941. (p. 6): no. 19 *The Little Lake* \$300

The Art Gallery of Toronto. *OSA, Annual Small Picture Exhibition*. November-December 1941. *Old Store*, *Haliburton* \$50; *Breezy Morning* \$35; *Old Barnes* [sic] \$35

Art Association of Montreal. 62nd RCA. 6th November-4th December 1941. Oil Paintings, Water Colours and Pastels (p. 9): no. 31 *The Little Bay* \$300

1942

The Art Gallery of Toronto. CGP. February 1942. Works of Members (p. 12): no. 11 *Summer Storm* \$300

The Art Gallery of Toronto. 70th OSA. 6th March-5th April 1942. (p. 6): no. 31 *Thunder Weather* \$300; no. 32 *Haliburton Road* \$250 [repr. p. 2]; no. 33 *Country Graveyard* water colour, \$100; no. 34 *March Thaw* water colour, \$75

The Art Gallery of Toronto. 15th CSPWC. April 1942. (p. 2): *Woodland Pattern* \$75

The Art Gallery of Toronto. 63rd RCA. 6th November-6th December 1942. Oil Paintings, Water Colours and Pastels (p. 9): no. 27 *Sunshine and Showers* \$300

1943

The Art Gallery of Toronto. 71st OSA. 5th-29th March 1943. (p. 8): no. 53 *Heavy Going*, *Camp Borden* \$75 [repr. p. 2]; no. 54 *Tank Manoeuvres*, *Camp Borden* \$350

Art Association of Montreal. 64th RCA. 5th-27th November 1943. Oil Paintings, Water Colours and Pastels (p. 10): no. 12 *Thunder Weather* \$300 [repr. p. 2]

1944

Rio de Janeiro, Brasil *Pintura Contemporanea*. 1944. I, Obras Originais (p. 18): no. 24 *White Village* oil; no. 25 *Autumn* water colour. II, Reproduções (p. 27): no. d *Ontario Village*

Yale University Art Gallery, New Haven, Conn. *Canadian Art 1760-1943*. 11th March-16th April 1944. *Church at Magnetawan* 37 x 45 in. (Colln.: The National Gallery of Canada) [repr.]

The Art Gallery of Toronto. 72nd OSA. 18th March-9th April 1944. (p. 5): no. 16 *Lumber Town* \$300; no. 17 *Fishing Trip* \$275 [repr. p. 2]; no. 18 *Moonrise* \$75; no. 19 *H. S. Palmer*

Musée de la Province de Québec. Exposition de la Ontario Society of Artists. 17th October-15th November 1944. (p. 7): no. 27 *Haliburton Road* \$250 [repr. p. 2]; no. 28 *Winter's End* \$250; no. 29 *Still Life* water colour, \$75; no. 30 *H.S. Palmer* N.F.S.

The Art Gallery of Toronto. 65th RCA. 17th November-17th December 1944. Oil Paintings, Water Colours and Pastels (p. 8): no. 25 *Aftermath* \$300 [repr. p. 7]

1945

The Art Gallery of Toronto; Art Association of Montreal. CGP. 1945-46. Members (p. 12): no. 9 *Country Store* 30 x 36 in., \$300

The Development of Painting in Canada 1665-1945. The Art Gallery of Toronto: January 1945; Art Association of Montreal: February 1945; The National Gallery of Canada, Ottawa: March 1945; Le Musée de la Province de Québec: April 1945. VI (p. 34): no. 149 *Church at Magnetawan* 37 x 45 in. (Colln.: The National Gallery of Canada)

The Art Gallery of Toronto. 73rd OSA. 3rd March-1st April 1945. (p. 6): no. 20 *Prelude* \$300 [repr. p. 2]; no. 21 *Whitney* \$400

Art Association of Montreal. 66th RCA. 2nd November-2nd December 1945. (p. 9): no. 37 *Whitney* \$400 [repr. p. 9]

1946

The Art Gallery of Toronto. 19th CSPWC. January 1946. [p. 2:] *Northern Farm* \$75

The Art Gallery of Toronto. 74th OSA. 9th March-13th April 1946. (p. 7): no. 18 *The Box Period* \$350; no. 19 *A Late Flurry* \$300 [repr. p. 2]

The Art Gallery of Toronto. 67th RCA. 22nd November-22nd December 1946. Oil Paintings, Water Colours and Pastels (p. 8): no. 17 *Sunshine After Rain* \$350

1947

CGP. The Art Gallery of Toronto: 1947; Art Association of Montreal: 1948. No. 17 *October Snow* 30 x 36 in., \$350

24th CSGA. 1947. Applied Graphic Art: no. 103, A.J. Casson and Harold Shaw, *Booklet Designs*
75th OSA. 1947. (p. 23): no. 20 *Early Snow* \$500 [repr. p. 32]

Toronto. CNE. 22nd August-6th September 1947. Canadian Art Exhibit (p. 28): no. 116 *Whitney* [repr. p. 29]

The Art Gallery of Toronto. *Pictures from the Collection of Col. & Mrs. R.S. McLaughlin*. October-November 1947. [p. 1:] *Pike Lake* 1936, water colour, 17 x 20 $\frac{1}{4}$ in.

Art Association of Montreal. 68th RCA. 6th-30th November 1947. Oil Paintings, Water Colours and Pastels (p. 8): no. 25 *Box Period* \$350

The Art Gallery of Toronto, Women's Committee (at the home of Lady Kemp, Toronto). *1st Exhibition and Sale of Canadian Art*. 5th-6th December 1947. (p. 1): *Evening* oil, \$100; *Early Snow* oil, \$50; *Hills at Madawaska* oil, \$50

1948

The Canadian Club of New York. *Exhibition of Contemporary Canadian Painting*. 1948 (p. 5): no. 6 *March Day*

The Art Gallery of Toronto. *Exhibition and Auction*

of *Contemporary Canadian Paintings and Sculptures*. Canadian Appeal for Children. From 25th February 1948. Paintings [p. 1:] *Poplars* \$150 (opening bid)

The Art Gallery of Toronto. 76th OSA. 6th-28th March 1948. no. 21 *Drowned Land* \$300; no. 22 *Summer Morning* \$350 [repr.]

Toronto. CNE. 27th August-11th September 1948. Canadian Painting (p. 14): no. 81 *Country Store* (Colln.: The Art Gallery of Toronto)

The Art Gallery of Toronto, Women's Committee. 2nd Exhibition and Sale of Canadian Art. 30th October-6th November 1948. (p. 1): *Northern Farm* water colour, \$100; *Storm* oil, \$60; *Evening Sky* oil, \$60

The Art Gallery of Toronto. 69th RCA. 19th November-12th December 1948. Oil Paintings, Water Colours and Pastels (p. 9): no. 27 *Midwinter* \$300

1949

Virginia Museum of Fine Arts, Richmond. *Exhibition of Canadian Painting 1668-1948*. 1949. (p. 3): no. 15 *Church at Magnetawan* 1933 (Colln.: The National Gallery of Canada)

The Art Gallery of Toronto. 77th OSA. 5th-27th March 1949. No. 14 *High Water* \$600 [repr.]

Museum of Fine Arts, Boston. *Forty Years of Canadian Painting*. 14th July-25th September 1949. (p. 10): no. 14 *Church at Magnetawan* 1933, oil on canvas, 37 x 45 in. (Colln.: The National Gallery of Canada)

Toronto. CNE 26th August-10th September 1949. Gallery V, Landscapes (p. 23); no. 127 *Clearing* oil on canvas, 37 x 45¼ in. (Colln.: The National Gallery of Canada, Ottawa)

The Art Gallery of Toronto. *Fifty Years of Painting in Canada*. October-November 1949. 1919-1931 (p. 12): no. 44 *Old House at Parry Sound, Ontario* 1930, oil on canvas, 37 x 45 in., (Colln.: Fine Arts Department, International Business Machines Corporation) [repr. p. 10]

The Art Gallery of Toronto, Women's Committee. 3rd Exhibition and Sale of Canadian Art. 5th-7th November 1949. (p. 1): *Evening—Carson Lake* oil, \$50; *October—Madawaska River* oil, \$60

The Montreal Museum of Fine Arts. 70th RCA. 11th-30th November 1949. Oil Paintings, Water Colours and Pastels (p. 8): no. 14 *La Cloche Channel, Georgian Bay* [1949, 38 x 48 in.] \$700 [repr. p. 2]

1950

National Gallery of Art, Smithsonian Institution, Washington. *Canadian Painting*. 1950. (p. 12): no.

15 *Approaching Storm, Lake Superior* 1929, water colour, 17 x 20 in. (Colln.: The National Gallery of Canada) [repr.]

The Art Gallery of Toronto. *Exhibition of Contemporary Canadian Arts*. 3rd March-16th April 1950. I, Oil Paintings and Pastels (p. 7): no. 20 *La Cloche Channel, Georgian Bay* 38 x 40 in., \$700

The Art Gallery of Toronto, Women's Committee. 4th Exhibition and Sale of Canadian Art. 2nd-9th November 1950. (p. 1): *Farm Madawaska* oil, \$60; *Rain* oil, \$60; *Bark Lake* oil, \$60

Art Gallery of Hamilton. 3rd Winter Exhibition. 2nd-31st December 1950. (p. 3): no. 11 *Frosty Morning* oil, \$350

1951

The Art Gallery of Toronto. 25th CSPWC. 26th January-4th March 1951. (p. 5): no. 7 *Credit Forks* The Art Gallery of Toronto. 79th OSA. 10th March-15th April 1951. No. 13 *Tumbled Land* \$400; no. 14 *Storm in the Cloche Hills* \$350 [repr.]

Toronto. CNE. 24th August-8th September 1951. Paintings (p. 9): no. 28 *Storm in the Cloche Hills* oil on masonite, 30 x 36 in., \$350; no. 29 *Frosty Morning* oil on masonite, 24 x 30 in., \$350

The American British Art Gallery, New York. *Art from Canada: The Ontario Society of Artists Presents its Exhibition of Canadian Painting and Sculpture*. 18th September-5th October 1951. No. 8 *Algonquin National Park, Ontario* \$175

The Art Gallery of Toronto, Women's Committee. 5th Exhibition and Sale of Canadian Art. 2nd-11th November 1951. (p. 2): *Northern Road* oil, \$60; *North Wind* oil, \$60; *After Rain* oil, \$60

The Art Gallery of Toronto. 72nd RCA. 23rd November 1951-6th January 1952. Oil Paintings and Water Colours (p. 8): no. 13 *Calm after Storm* \$500 [repr. p. 2]

1952

The Art Gallery of Toronto. 80th OSA. 8th March-13th April 1952. No. 14 *Winter in the Village* \$350 [repr. as 30 x 36 in.]

Toronto. CNE. 22nd August-6th September 1952. Gallery V, Mirror to Nature (p. 32): no. 126 *Calm after Storm* oil on masonite, 37 x 45 in., (Colln.: the artist)

The Art Gallery of Toronto, Women's Committee. 6th Exhibition and Sale of Canadian Art. 7th-16th September 1952. (p. 2): *Wild Geese* oil, \$60; *Autumn Tapestry* oil, \$60

The Montreal Museum of Fine Arts. 73rd RCA. 14th November-7th December 1952. Oil Paintings

and Water Colours (p. 7): no. 10 *Calm after Storm* \$500; no. 11 *Frosty Morning* \$350 [repr. p. 2] Art Gallery of Hamilton. 5th Winter Exhibition. December 1952. (p. 3): no. 9 *First Snow* oil, \$350; no. 10 *Winter in the Village* oil, \$350

1953

The Art Gallery of Toronto. 81st OSA. 28th February-30th March 1953. No. 18 *Grey October Morning* \$350 [repr.]

The Art Gallery of Toronto, Women's Committee. 7th Exhibition and Sale of Canadian Art. 6th-15th November 1953. (p. 1): *Evening—Greenan Lake* oil, \$60; *Morning Mist—October* oil; *Madawaska Rapid* oil, \$60

The Art Gallery of Toronto. 74th RCA. 27th November-10th January 1953. Oil Paintings and Water Colours: no. 12 *Crescendo* \$350 [repr. as 30 x 36 in.]

1954

The Art Gallery of Toronto. 82nd OSA. 26th February-28th March 1954. No. 12 *Rock Pool, Cloche Hills* \$350 [repr. as 30 x 36 in.]

The Art Gallery of Toronto, Women's Committee. 8th Exhibition and Sale of Canadian Art. 22nd October-2nd November 1954. (p. 1): no. 26 *Farmhouse Window* oil, 27 *Woodland* oil, \$60; no. 28 *Storm Clouds* oil, \$60

CGP. The Gallery of Toronto: November-December 1954; London Public Library and Art Museum: January 1955; Art Gallery of Hamilton: February 1955; The National Gallery of Canada, Ottawa: March 1955. No. 13 *The Farm* \$450

The Montreal Museum of Fine Arts. 75th RCA. 19th November-19th December 1954. Retrospective Exhibition (p. 39): no. 48 [Diploma work] *Summer Sun* (Colln.: The National Gallery of Canada). Oil Paintings and Water Colours (p. 7): no. 16 *Crescendo* 30 x 36 in., \$350 [repr. p. 8]

1955

The Art Gallery of Toronto. 83rd OSA. 7th January-9th February 1955. No. 12 *Poplar Grove* \$350 [repr. as 30 x 36 in.]

Toronto. CNE. 26th August-10th September 1955. Galleries I and II, The Seagram Collection of Paintings of the Cities of Canada (p. 6): *Hamilton*, painting and sketch

The Art Gallery of Toronto, Women's Committee. 9th Exhibition and Sale of Canadian Art. 21st-31st October 1955. (p. 1): no. 20 *Country Church* oil, \$75; no. 21 *Mill Town* oil, \$65; no. 22 *Woodland* oil, \$65 The Art Gallery of Toronto. 76th RCA. 25th

November 1955-2nd January 1956. Oil Paintings and Water Colours: no. 18 *Summer Sky* [30 x 36 in.] \$350 [repr.]

1956

The Art Gallery of Toronto. *84th OSA*. 17th February-18th March 1956. No. 7 *Old Ontario* \$400 [repr. as 30 x 36 in.]

Toronto. CNE. 24th August-8th September 1956. Galleries I, II and III, Contemporary Canadian Art (p. 8): no. 42 *Old Ontario* \$400

The Art Gallery of Toronto, Women's Committee. *10th Exhibition and Sale of Canadian Art*. 26th October-5th November 1956. (p. 1): no. 25 *Corner Store* oil, \$65; no. 26 *Rock Pool* \$65; no. 27 *Morning Mist* oil, \$75

The Montreal Museum of Fine Arts *77th RCA*. 16th November-23rd December 1956. Oil Paintings and Water Colours: no. 12 *Old Ontario* N.F.S. [repr. as 30 x 36 in.]

1957

The Art Gallery of Toronto. *85th OSA*. 9th March-7th April 1957. No. 12 *Fresh Snow* N.F.S. [repr. as 30 x 48 in.]

Toronto. CNE. 23rd August-7th September 1957. Gallery I, Portrait of Canada (p. 6): no. 14 *Algonquin Park, Ontario*; (p. 8): no. 45 *Autumn, Niagara Peninsula*

The Art Gallery of Toronto, Women's Committee. *11th Exhibition and Sale of Canadian Art*. 24th October-11th November 1957. (p. 1): no. 26 *Autumn Mist* oil, \$80; no. 27 *Rugged Land* oil, \$70; no. 28 *On The Madawaska* oil, \$70

78th RCA. The Art Gallery of Toronto: 15th November-15th December 1957; Halifax Memorial Library: 4th-27th February 1958. Oil Paintings and Water Colours: no. 15 *The Blue Heron* N.F.S. (Colln.: J.A. Scythes) [repr. as 36 x 45 in.]

1958

The Art Gallery of Toronto. *86th OSA*. 1st-30th March 1958. No. 12 *Mist Rain and Sun* N.F.S. [repr. as 'Mist, Rain, and Sun,' 30 x 48 in.]

Toronto. CNE. 20th August-6th September 1958. Gallery III (p. 9): no. 45 *Mist, Rain and Sun* N.F.S. *79th RCA*. The Montreal Museum of Fine Arts: 7th November-7th December 1958; The Vancouver Art Gallery: 27th January-22nd February 1959. Oil Paintings and Water Colours: no. 17 *Old Boarding House—Lumber Village* \$350 [repr.]

The Art Gallery of Toronto, Women's Committee. *12th Exhibition and Sale of Canadian Art*. 12th-23rd November 1958. (p. 1): no. 30 *Fog Fingers* oil, \$85;

no. 31 *Rising Mist* oil, \$85; no. 32 *Winter Design* oil, \$85

1959

Toronto. CNE. Private Collectors' Choice in Canadian Art. 1959. Paintings: *Cool Weather* (Colln.: Mr. & Mrs. G.T. Heintzman) [repr.]; *Misty Morning* (Colln.: Mr. & Mrs. W.H. Rea); *Rising Mist* (Colln.: Mr. & Mrs. J.J. Vaughan)

The Art Gallery of Toronto. *87th OSA*. 21st March-19th April 1959. No. 13 *Old Lumber Village* [repr. as 34 x 48 in.]

The Art Gallery of Toronto, Women's Committee. *13th Exhibition and Sale of Canadian Art*. 21st October-8th November 1959. (p. 2): no. 22 *Winter Sundown* oil, 12 x 15 in., \$85; no. 23 *Sun after Rain* oil, 12 x 15 in., \$90; no. 24 *Farmhouse Window* oil, 15 x 12 in., \$90

80th RCA. Musée de la Province, Québec. 6th-30th November 1959; Civic Auditorium, Winnipeg: 3rd-27th January 1960. Oil Paintings and Water Colours: no. 15 *Ukrainian Farm on the Madawaska* 30 x 48 in., \$800 [repr.]

1960

Toronto. CNE. A Tribute to Women. 1960. III: *Morning on the Inlet* 30 x 48 in. (Colln.: Mr. Mark M. Tanz); *Sunday Morning* 24 x 30 in. (Colln.: Mr. & Mrs. L.J. Wildridge) [repr.]

The Art Gallery of Toronto. *88th OSA*. 26th March-24th April 1960. No. 9 *Farmhouse Near Wingle* \$650 [repr. as 40 x 24 in.]

The Art Gallery of Toronto. *Canadian Drawings*. From 22nd April 1960. [p. 2:] *Notre Dame and Champlain*; *Cloche Hills*, *McGregor Bay, August*; *Marsh Marigolds*; *Trees*; *Guard House, Camp Borden, February*; *Country Scene*

The Art Gallery of Toronto, Women's Committee. *14th Exhibition and Sale of Canadian Art*. 3rd-20th November 1960. (p. 2): no. 14 *Grey October—Lake Kamaniskeg* oil, 12 x 15 in., \$100; no. 15 *Lake Combermere—July* oil, 12 x 15 in., \$100

81st RCA. The Art Gallery of Toronto: 26th November 1960-2nd January 1961; The National Gallery of Canada, Ottawa: 9th February-5th March 1961. No. 18 *Bedard Pond* 30 x 36 in., N.F.S. [repr.]

1961

Art Gallery of Hamilton. *12th Winter Exhibition*. February 1961. No. 13 *Woodland Tangle* oil, \$500; no. 14 *October—Madawaska Country* oil, \$550

The Art Gallery of Toronto. *89th OSA*. 18th March-16th April 1961. No. 11 *Village Waterfront* N.F.S. [repr. as 40 x 30 in.]

The Art Gallery of Toronto, Women's Committee. *15th Exhibition and Sale of Canadian Art*. 1st-19th November 1961. (p. 3): no. 34 *Settler's Cabin* oil, 12 x 15 in., \$125; no. 35 *Clearing after Morning Rain* oil, 12 x 15 in., \$125

82nd RCA. The Montreal Museum of Fine Arts: 11th November-10th December 1961; The Sarnia Public Library and Art Gallery: 2nd-20th January 1962; The Norman MacKenzie Art Gallery, University of Regina: 6th-25th February 1962. Oil Paintings and Water Colours: no. 20 *Winter Sun* 30 x 40 in., N.F.S

1962

Art Gallery of Hamilton. *13th Winter Exhibition*. February 1962. No. 13 *Country Church* oil, \$500; no. 14 *Indian Settlement* oil, \$500

The Art Gallery of Toronto, Women's Committee. *Fifteen Years in Retrospect*. 27th September-14th October 1962. (p. 3): no. 10 *Farmhouse Window* oil on board, 15½ x 12½ in. (Colln.: Sydney G. Frankfort)

The Art Gallery of Toronto, Women's Committee. *16th Exhibition and Sale of Canadian Art*. 18th October-4th November 1962. (p. 2): no. 20 *Evening Sun* oil, 12 x 15 in., \$125; no. 21 *Rocky Shore* oil, 12 x 15 in., \$125

1963

83rd RCA. The Art Gallery of Toronto: 11th January-10th February 1963; Memorial University of Newfoundland, St. John's: 25th March-20th April 1963; Agnes Etherington Art Centre, Queen's University, Kingston: 5th-28th April 1963. Oil Paintings and Water Colours: no. 11 *Morning on Main Street* 1962, \$750

Art Gallery of Hamilton. *14th Winter Exhibition*. February 1963. No. 16 *New Snow* oil, \$550

1964

Art Gallery of Hamilton. *15th Winter Exhibition*. February 1964. No. 13 *In the Cloche Hills* oil, \$900

1966

Art Gallery of Hamilton. *17th Winter Exhibition*. February 1966. No. 3 *Bon Echo, Lake Mazinaw* 1965, oil, \$850

Confederation Art Gallery and Museum, Charlottetown. *The Academy in Retrospect*. 5th July-31st August 1966. Paintings: no. 14 *Country Store* 30 x 36 in., N.F.S.

The Pollock Gallery, Toronto. *OSA, Annual Small Picture and Sculpture Exhibition*. 20th November-3rd December 1966

1967

The National Gallery of Canada, Ottawa. *Three Hundred Years of Canadian Art*. 1967. IV, The Twentieth Century (1900-1950) (p. 142): no. 232 *Approaching Storm, Lake Superior* 1929, water colour, 17 x 20 in. (Colln.: The National Gallery of Canada) [repr. p. 143]

Circulating exhibition through The National Gallery of Canada, Ottawa. *Canadian Painting 1850-1950*. 8th January 1967-March 1968. (p. 23): no. 54 *Anglican Church at Magnetawan* 1933, oil on canvas, 37 x 45 in. (Colln.: The National Gallery of Canada) [repr. p. 28]

Art Gallery of Hamilton. *18th Winter Exhibition*. February 1967. No. 8 *Morning on Main Street* oil, 29 x 47 in., \$800 [repr.]

1968

Art Gallery of Hamilton. *19th Winter Exhibition*. February 1968. No. 17 *Sundown, Moose Lake* oil, 30 x 36 in., N.F.S. [repr.]

1971

Art Gallery of Hamilton. *22nd Winter Exhibition*. October 1971. No. 12 *Autumn Morning—Dorset Road* oil, 30 x 30 in., N.F.S. [repr.]

1972

Art Gallery of Hamilton. *23rd Winter Exhibition*. 5th-29th October 1972. No. 27 *Village House* oil, 30 x 36 in., N.F.S. [repr.]; no. 28 *October, Avoca, Québec* oil, 12 x 15 in., N.F.S.

1973

Art Gallery of Hamilton. *24th Winter Exhibition*. 15th November-9th December 1973. No. 16 *First Snow* oil, 30 x 38 in., N.F.S. [repr.]; no. 17 *October, South Portage Road* oil, 12 x 15 in., N.F.S.

1975

Circulating exhibition through Art Gallery of Ontario, Toronto. *Fifty Years: CSPWC 1925-1975*. From 12th December 1975. (p. 19): no. 17 *Credit Forks c.* 1930, water colour, 16⁷/₈ x 20³/₈ in. (Colln.: Art Gallery of Ontario)

Art Gallery of Ontario, Toronto. *The Ontario Community Collects*. 12th December 1975-1st February 1976. (p. 46): no. 18 *Crescendo* 1954, oil on masonite, 30¹/₈ x 36 in. (Colln.: The Sarnia Public Library and Art Gallery) [repr. p. 47]

1977

Phillips Collection. Washington D.C. January 22-February 20; Group of Seven Exhibition from the McMichael Canadian Collection. Kleinburg, Ont.

C R E D I T S

Catalogue design by A.J. Casson

Printing by Matthews Ingham Inc., Toronto

Colour photography by Tom Moore, Toronto

Colour separations by Graphic Litho-Plate Limited, Toronto
Courtesy of The Roberts Gallery, Toronto

Black and white photography cat. no. 24 courtesy of the National
Gallery of Canada; cat. no. 46 Sarnia Public Library and Art
Gallery (photo by Grant Hill); cat. no. 63 Hiram Walker and Sons
Limited. Cat. nos. 21 and 47 by Tom Moore. All others by
Saltmarche Visual Communication, Toronto.

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